

V818

24

Directors Club of Chicago

the 24th Annual Exhibition

LIBRARY
GEORGIA STATE COLLEGE
OF
BUSINESS ADMINISTRATION
33 GILMER ST., S. E.
ATLANTA 3, GA.

24

art direction

November 1956 • 45 cents

"Maine Houses"

"Exchange Place, New York"



*Latest evidence of this gifted photographer's
unceasing interest in all phases of photography,
is her entrance into commercial activity.*

*In this area, Berenice Abbott is
represented solely by Gussin-Radin Studios.*

**"Among the best photographers at work
today, an important place must
inevitably be given to Berenice Abbott"**

*These words, abstracted from a recent
tribute to Berenice Abbott, reflect
the views of America's most respected and
most responsible critics of photography.*

WEEK END • DAILY
G
R

Gussin-Radin Studios, Inc.

220 W. 42nd St., N.Y.C. 36 • Wisconsin 7-7352

new york's only complete photographic and service studio

**PHOTO-
LETTERING
INC.**

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

CARUSO RUBY

the "new look" in a thoroughly American alphabet

This tray makes ICE SLICES!

RUBY LIGHT 2

Doggone it, she forgot

RUBY HEAVY 7

SPARK has XL-71 to fight decay!

RUBY MEDIUM 4

**It takes two
to romance**

RUBY BOLD 9

WHOOSH!

RUBY BLACK 10

This coffee tells you it's fresher

RUBY DEMI-BOLD 5

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936



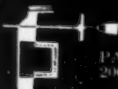
*about
that*

mechanical!

Tired of excuses?

REMEMBER... WE OFFER ONE DAY SERVICE.

CO 5-8688



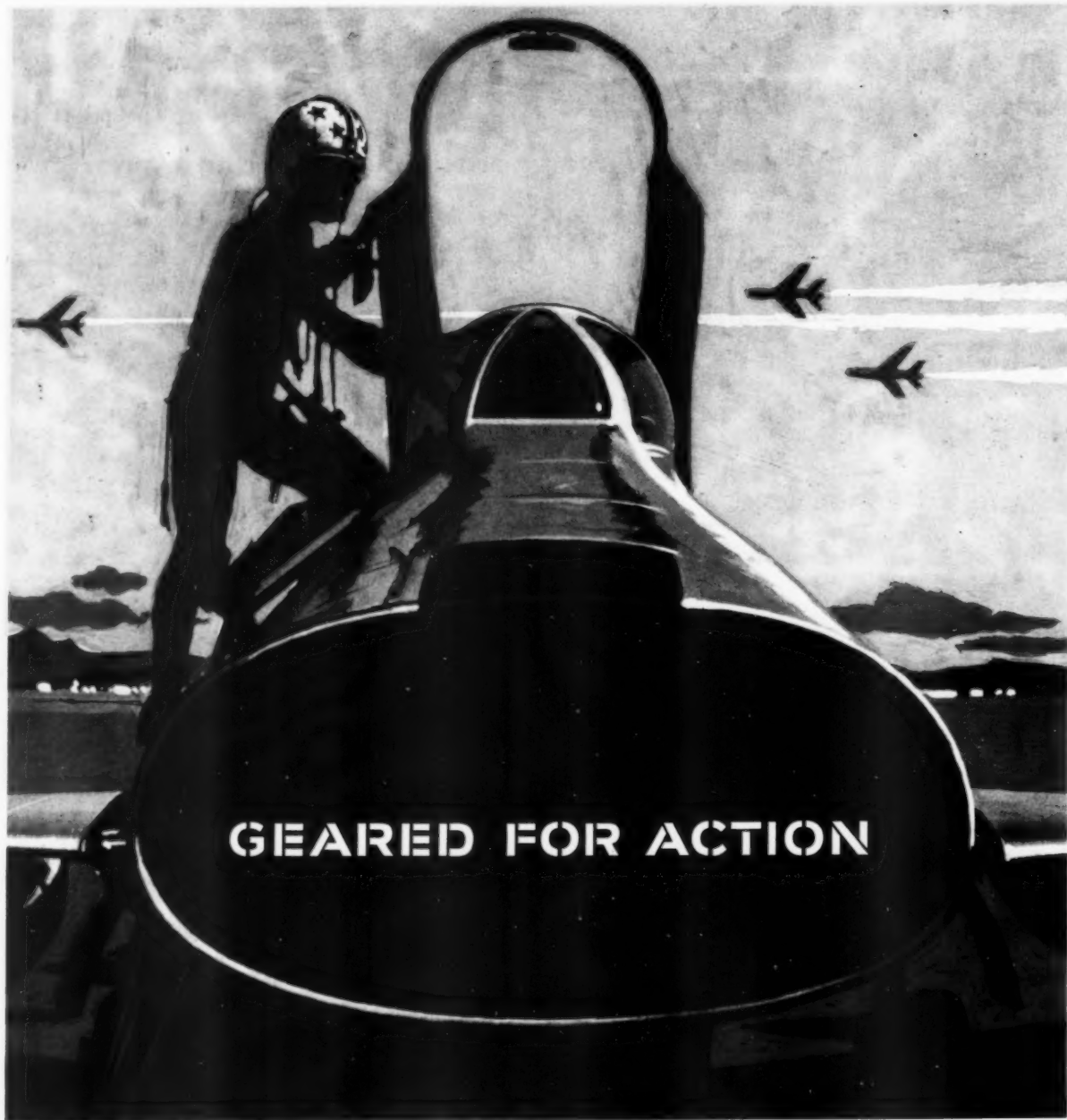
PASTE-UPS UNLIMITED
200 WEST 58th ST., N.Y.C.

12 EAST 42ND STREET, NEW YORK 17 MURRAY HILL 7-0356



STILL LIFE-FOOD PHOTOGRAPHY-ILLUSTRATION

TONI FICALORA



GEARED FOR ACTION

Illustration by ROBERT McCALL

When the going is rough, our advertising art organization can meet your demands. A team of illustrators, photographers, designers, lettering men, retouchers and mechanical artists quickly develop your ideas into top-quality finished art. Our contact men, with a working knowledge of art, typography,

photo engraving and printing, can speedily and intelligently transmit your orders. We can save you time and worry because we work efficiently as a unit in two modern and fully equipped studios. Twenty years of serving exacting clients brings you a guarantee of the best in the minimum time .

CEC

CHARLES E. COOPER, INC.

Advertising Art & Photography • 136 E. 57th St. • New York 22, N. Y. • PLaza 3-6880

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A / R T D / I R E C T I O N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

FOR FREE, THEY'RE THERE

You've got to admire the package designers for recently writing into their new Code of Ethics a ban on paid space advertising. Nobody else in advertising has yet shown this brand of guts . . . nor displayed such extreme graciousness toward the trade papers for printing so many of their press releases! Now, if they also fire their public relations departments, ban their impeccable direct mail brochures and news letters, give up their presentations and refuse use of their slides for lectures (have carfare, will travel) we'll know that they are not hypocrites.

THE MOST

Two Illinois firms are pushing towards the ultimate in visual selling via TV. Both are running commercials with little or no audio selling. The innovators are: Oklahoma Gas Corp., a retail chain of gasoline stations in and around Chicago, and Wrigleys, whose efforts for chewing gum have been seen in New York and selected test areas.

These creative efforts are worth singling out for commendation. Somebody went to bat, beyond the call of duty, for a novel and effective way to move merchandise. These commercials, relying solely on visual selling, represent creative thinking sold to and bought by management willing to be creative itself. They rate further study.

ART BECOMING BIG BUSINESS

An analysis of the art business, which we recently distributed to studio management, brought out many favorable comments. Gist of the report is that suppliers are, and have been, changing from low volume/high markup vendors to high volume/lower markup. Switchover is affecting all segments of the field but most obvious is the growth of studios from coast-to-coast. Art is becoming big business. •

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How do you like your eggs?



The folks at Feldkamp-Malloy have a way—*your way*—with eggs. Also ham. TV sets. Toothbrushes. Plumbing fixtures. Or what-have-you. Whether the job calls for photos or artwork in any form, this you can bank on: *the selling point comes to life*. Want to see?... Just call.

FELDKAMP • MALLOY, INC.
185 North Wabash Avenue, Chicago 1 • ANdover 3-0633

Complete Photographic and Art Services

EKTACHROME
DYE TRANSFER
BLACK & WHITE
ADVERTISING ART
DISPLAYS
POINT OF SALE
DIRECT MAIL
TELEVISION ART
PACKAGE DESIGN

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A • Dire

business briefs

Ad volume of over \$10,000,000,000 is forecast for 1957 by Printers' Ink. This would be a new record, exceeding 1955's \$9,200,000,000 which in turn was 12% ahead of 1954. Record value of ad expenditures will find all media except radio showing 1956 gains, with TV the biggest gainer. About 1/3 of the total outlay goes to newspapers. Last year TV took 11.1%.

Looking still further ahead is special study published by Fortune predicting the face of our economy in 1960 and 1975. By 1960, says Fortune, consumers will be spending \$282 billion (will spend \$242 billion this year). That's a staggering 10 year rise of 41%. 1960 population is estimated at 179 million (168 million today) and in 1975 if trend to three children families continues we will have 220 million Americans. Real cash income per family after taxes is now estimated at \$5,400. 1960 forecast: \$6,000. The number of families with more than \$5,000 cash income is also increasing by 1,100,000 a year. By 1959 20 million families will be in this category.

These figures, as many others that we encounter now, seem to point to continued and expanded prosperity over the long run. More people with more money to buy — that is the picture. Actually, the question now is whether productivity, which Fortune says brought all this about, can feed the demand it has helped create. To the extent that it cannot, there will be inflationary pressures.

Reversing its criticized tight money policy somewhat, the government has eased down payments and interest rates for small homes building.

General trend of media continues, with all but radio showing gains over 1955. Although Farm publications and outdoor have had some recent months below corresponding 1955 months their overall picture is ahead of 1955.

Reports still coming in about slow down in billings in summer months by art, design and photo studios normally busy in the summer. But all those checked reported themselves busy up to the ears now and heading for a possible record year.

Only the name changed—



for good layout, fine design and illustration, crisp, clean production-wise mechanicals, and careful attention to detail, Fenga and Donderi offer a well-coordinated staff of 19, plus more than a dozen free-lance associates.



TRIGGS



CUMINGS

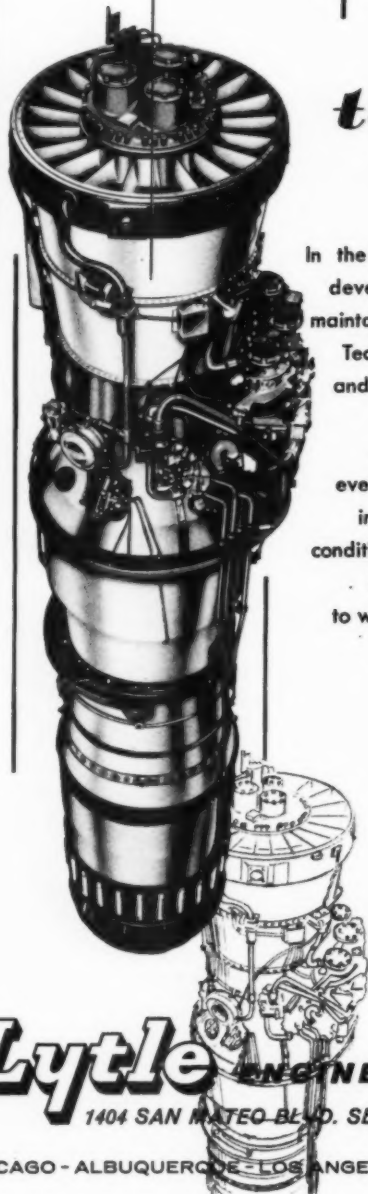
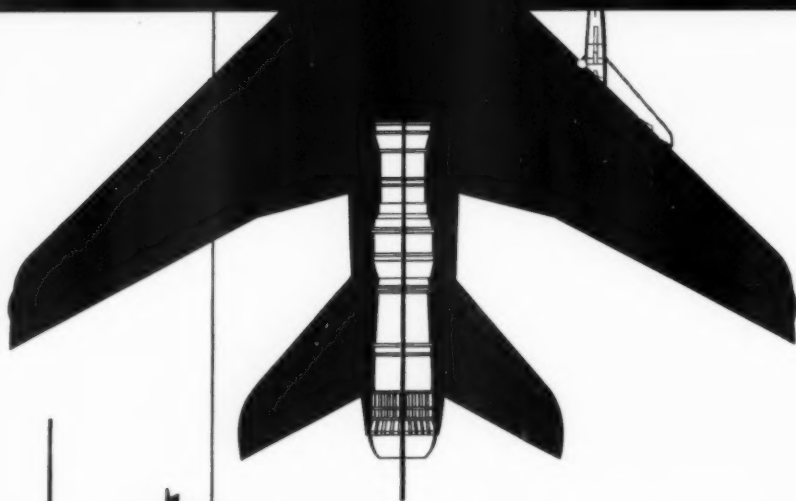


CRUSE

A call will bring "Mike" Fenga or "Don" Donderi to your office.

FENGA & DONDERI INC.

EL • 5 • 7155



technical artists

In the fast-growing field of technological development, Lytle is keeping pace by maintaining a consistently high quality in Technical Publications. Our rapid physical and commercial expansion in this field has made it necessary to draw top-flight promotional and technical artists from every part of the country. To add to the inducement of job security, fine working conditions, good salaries and other company benefits, we feel that the opportunity to work in this interesting field will provide a real challenge to the type of professional people we are seeking.

For further information on employment in our Chicago, Albuquerque or other facilities, write to Alvin C. Kahn, Director of Graphic Arts.

Lytle ENGINEERING & MFG. CO.
1404 SAN MATEO BLVD. SE, ALBUQUERQUE, NEW MEXICO

CHICAGO - ALBUQUERQUE - LOS ANGELES - SAN ANTONIO - NEW YORK

tax talk

MAXWELL LIVSHIN, CPA

Business Leagues not tax exempt

Rev. Rul. 56-84 recently released by the U.S. Treasury Department states that an organization operated primarily for the purpose of promoting, selling and handling the national advertising in its members' publications, is engaged in the performance of particular services for individual members as distinguished from activities for the improvement of business conditions of its members as a whole. Therefore it is not entitled to exemption from Federal income tax as a business league.

The purpose of the organization in question was to assist in the promotion and sale of advertising in publications owned and controlled by member cooperatives selling a specified product. The organization had authority to represent its members in the making of contracts or agreements with advertising agencies or advertisers for the mutual benefit of such members. The organization also engaged in the compilation and dissemination of information with respect to the product of the cooperatives and the furnishing of services to the cooperatives and others in connection with the coordination, advancement and development of the product for the primary and mutual benefit of its members and their patrons.

Regulation 118 now provides that a business league is an association of persons having some common business interest, the purpose of which is to promote such common interest and not to engage in a regular business of a kind ordinarily carried on for profit. It is an organization of the same general class as a chamber of commerce or board of trade. Thus, its activities should be directed to the improvement of business conditions of one or more lines of business as distinguished from the performance of particular services for individual persons.

The organization in the above case was operated primarily for the purpose of promoting, selling and handling the national advertising in its members' publications. Such activities constitute the performance of particular service for the individual members as distinguished from activities for the improvement of the business conditions of the membership as a whole.

Accordingly, such an organization is not entitled to exemption from Federal income tax as a business league under section 501 (c) (6) of the Internal Revenue Code of 1954. ●

You catch attention with Sunbonded DAY-GLO colors! They glow from within to give up to four times the brightness of the brightest of ordinary colors. This brightness *lasts*, too—up to six months on painted bulletins, up to four months on screen processed posters. For highest quality, specify genuine Sunbonded DAY-GLO! Switzer Brothers, Inc., 4732 St. Clair Avenue, Cleveland 3, Ohio.

SUNBONDED® **DAY-GLO**®

PUT THIS KIND OF HOOK IN YOUR MESSAGE



FOR TOP SERVICE IN CHICAGO
 CALL OR WRITE
PACK BRYAN
 UNITED PRESS STUDIOS
 TRIBUNE TOWER
 SUPERIOR 7-8322



looking
 for an
 angle?



MEET STUDIO DIRECTOR

Tom Rametta

WHO ALWAYS HAS THE RIGHT ANGLE (CAMERA, THAT IS)

United Press Studios

461 EIGHTH AVENUE, NEW YORK 1, NEW YORK, PENNSYLVANIA 6-8500

FLANK J. McMAHON STUDIO 924 BERGEN AVENUE, JERSEY CITY, N. J.

art and design

FJMM

SW-5-1847

HARRY C. DECKER, INC.

CARBRO & DYE TRANSFER
 FROM TRANSPARENCIES
 AND SEPARATION
 NEGATIVES

MU 5-4295 / MU 5-4423
 404 Fourth Ave. - Room 1507

letters

Out of focus . . .

We were delighted to see some of our recent WNEW newspaper ads reproduced in your September issue.

The reproduction was fine, but brother, was the accompanying text out of focus! The cartoon characters, created by Anna Johnson, were used only *last year*, not "eight years ago". Youthful Miss Johnson naturally resents being placed in the older age bracket necessitated by that misstatement.

And we would like it known that WNEW certainly does not go along with your writer's implication that cartoon-type ads are not dignified, and that we got away from them because they are "rather commonplace (today)".

On the contrary, we thought the cartoon ads had plenty of dignity, but with a humorous rather than the emotional appeal of the later ads.

As a matter of fact we are preparing a new series of cartoon ads right now. (Bet you'll agree they will "stand out" no matter what else is on the page, since Joe Caroff will AD them!)

Kenneth Klein,
 Promotion Director, WNEW

Non-glare drawing paper . . .

The life of the average commercial artist is sometimes very rugged, and the road is a hard one to trek.

Now some of the trials and troubles cannot be avoided, but there is one problem, that I believe, can be solved. I have reference to the glare of articial lighting on the white drawing paper or board with which the brush wielder has to contend eight or more hours a day.

My idea is to use light, non-photo blue drawing paper and board for all art work, paste-ups, etc., touching up with a similar light blue color.

The typesetter could co-operate by pulling repros on a light, non-photo blue paper, also. This, in my opinion, would be more easy on the eyes, and would eliminate the light glare of the white grounds.

Let's hear from art directors and artists, for their comments and suggestions.

Arthur W. Muller
 79-66 77th Ave.
 Glendale 27, N. Y.

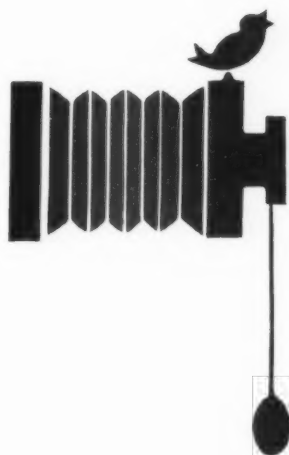
Payment in 10 days . . .

Your correspondent, "H. B. Pencil", by his very pen name displays the reason he cannot collect his bills. His \$3000

(continued on page 14)



SARRA...SPECIALISTS IN VISUAL SELLING IN BLACK & WHITE AND COLOR...



**PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES
TV COMMERCIALS • SOUND SLIDE FILMS**

SARRA INC

Sarra always shoots to sell

NEW YORK: 200 East 56th Street

CHICAGO: 16 East Ontario Street

HIGGINS Waterproof Drawing Inks

are transparent **WATER COLORS**
ready for use

You'll be amazed at the brilliance of these hues when used full strength, and with the unlimited subtle nuances of tone you can so easily obtain with "washes." No "muddy" effects, either, when you superimpose one color over another because HIGGINS DRAWING INKS IN COLORS ARE WATERPROOF WHEN DRY EVEN THOUGH THEY HAVE BEEN THINNED WITH WATER! You build up colors like layers of stained glass.

Color of ink shows through the new type polyethylene dropper-stopper



You don't need to dip your brushes into the bottles. Higgins color visibility dropper-stoppers will place just the amount of color you require in a well slab or muffin tin. If you've never painted with Higgins Colored Inks, there's a thrilling experience in store for you. Try it!

Our 76th Year

HIGGINS INK CO., INC. BROOKLYN, NEW YORK



Sold individually and in boxed assortments of 4, 8 and 16 different colors.



HI-WHITE

better for
COMMERCIAL ART
MECHANICALS
OPAQUING
RETOUCHING
AIR BRUSHING
SILHOUETTING
LETTERING
CORRECTIONS

because it's
SMOOTHER!
WHITER!
FASTER!
WONDERFUL!

WORLD'S FINEST ALL PURPOSE COMMERCIAL WHITE



1/2" x 3" tube 25¢
3/4" x 4" tube 50¢

Ask your favorite dealer, or write

TALENS & SON, INC.
UNION, NEW JERSEY

Mohawk Superfine
Text, Cover and Bristol



MOONRISE, A LITHOGRAPH BY STOW WENGENROTH

Annual reports...anniversary booklets...and prestige pieces of many kinds find a perfect setting in the quietly luxurious surface of Mohawk Superfine. Rich in appearance and spotlessly clean... first choice for the finest printing by letterpress, offset and gravure.

Mohawk Paper Mills

coffee break . . . 3AM



phoenix studios, inc. Artists

9th Floor, Francis Palms Building, Detroit 1, Woodward 1-9450

IF YOU ARE
A JOB HUNTING
ART DIRECTOR
ART EDITOR
PACKAGE DESIGNER
LAYOUT ARTIST
SKETCHMAN
COMP RENDERER
BOARD MAN

register with the
employment agency that specializes in placing
ART PERSONNEL FRANK BOWLING,
18 E. 41st St., N. Y. 17, N. Y. Lexington 2-0038.

stanley
specialists in mechanicals and package design
goldstein
154 Nassau Street, N.Y.C. 38 • WOrk 2-2845
studio

ib **irving berlin** inc.
ARTISTS' & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N. Y.
CIRCLE 6-6350

letters

(continued)

debtor's should be the ones to hide their identities, and they will continue to as long as he allows them their shameful secret. May I say that all my bills bear the following rubber stamp in red, "Inasmuch as these charges are solely for labor and materials, payment is expected, net cash, within ten days."

My terms are clearly understood before any work is done—rush or otherwise. Business men understand this language perfectly. If they do not, what good is a poor credit risk as a customer?

William Carlton DaVie,
Advertising Art and Design,
New York, N. Y.

Ideas and inspirations . . .

Many thanks to you from all of us for a very penetrating presentation of our various point-of-purchase pieces on pages 56 and 57 in your September, 1956 issue!

Your excellent publication, as you have undoubtedly been told many times before, continues to serve from issue to issue as a unique idea and inspiration source to me personally and to many of my associates.

James B. Lynn,
Advertising Manager,
The American Floor Surfacing
Machine Company

Required reading . . .

The article by John DeWolf on the Starch reports is one of the best things of its kind I have seen. It should be required reading for all art directors. I am going to make it required reading for the art directors in this agency.

William H. Schneider,
Vice President,
Donahue & Coe, Inc.

Love at first sight . . .

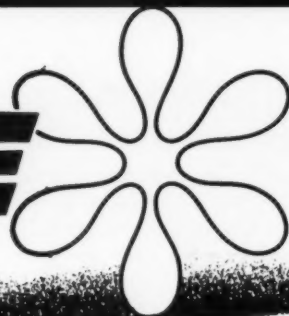
Just saw my first *Art Direction* magazine and I think it's great. The latest trends and art view points are nicely cataloged and discussed.

I think we all agree that the finest editorial and advertising art comes from the big boys in New York, and now they've put their work inside a monthly magazine.

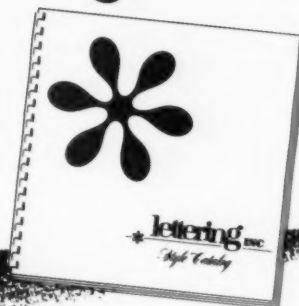
You will find my subscription form here.

Philip Cotti,
Union Switch & Signal,
Swissvale, Penna.

IT'S HERE



the greatest collection
of heading designs
ever produced



HOW TO GET YOUR COPY

This unusual catalog is at your personal service. It combines the talents of some of our country's ablest and most experienced lettering specialists.

Your individual copy is now available at your nearest Lettering Inc. Studio. This catalog was produced as a service to our customers. It is now available to others at \$10.00 per copy.

THE REVOLUTIONARY NEW LETTERING INC CATALOG 15" x 15" - 106 PAGES, IN TWO COLORS

- * literally hundreds of hand lettered heading arrangements - to aid you in visualizing your headings
- * the most varied choice of basic and contemporary lettering designs - suitable for your complete layout requirements
- * the most orderly format - purposely arranged and designed for your quick and easy style selection
- * the most complete style families - planned and grouped in series of weights and proportions to meet your exacting layout needs

CHICAGO - 755 North Michigan Avenue
DETROIT - 100 Delaware
NEW YORK - 119 West 57th Street
PHILADELPHIA - 34 South 17th Street
TORONTO - 220 Richmond Street West

 **lettering** **INC**
Designers and Producers of Quality Lettered Headings

102 shiva standard permanent oil colors

12 oil and water base block printing inks

51 shiva signature permanent oil colors

40 original casein colors

WHERE IN THE WORLD
COULD YOU MATCH THIS
COMPLETE LINE OF COLORS:

17 shiva nu-tempéra colors

52 contemporary water colors

SHIVA... a complete line of Artist's Colors
SHIVA ARTIST'S COLORS, 433 W. GOETHE STREET, CHICAGO 10, ILLINOIS

We sell ART and SERVICE

For over 30 years we have enjoyed an enviable record of serving clients—and serving them well. To quote from an unsolicited letter—“... regardless of time or conditions, you always come through”.

Here are a few of our clients with the years we have served them...

WESTERN UNION

32 years

THE TEXAS COMPANY

26 years

NATIONAL DISTILLERS

20 years

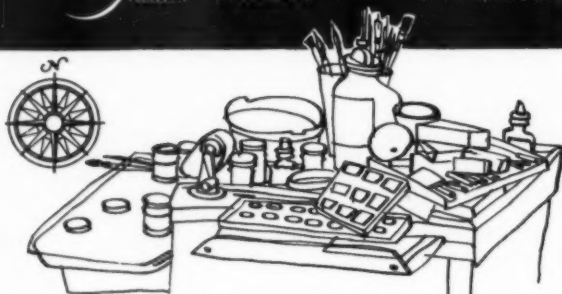
SATURDAY EVENING POST

12 years

There must be a reason why we're called upon to serve these clients year after year. Try us and you'll find out why.

CHARLES W. NORTH

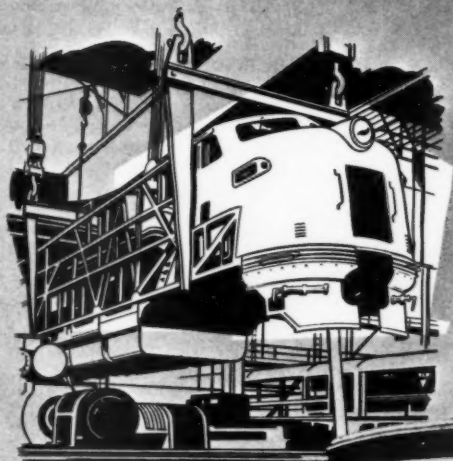
Art Supplies 181 FOURTH AVE. • NEW YORK 16 • MUrray Hill 6-5740



ANNOUNCING a service to further the thinking of creative people. By subscription only. A monthly folder of early American and continental drawings and prints. Printed on coated stock suitable for reproduction or reference... with binder for ready cataloging. Each month a new category. Send for sample sheet and subscription rates.

Visual Discoveries, Inc.
260 Fifth Avenue, New York City

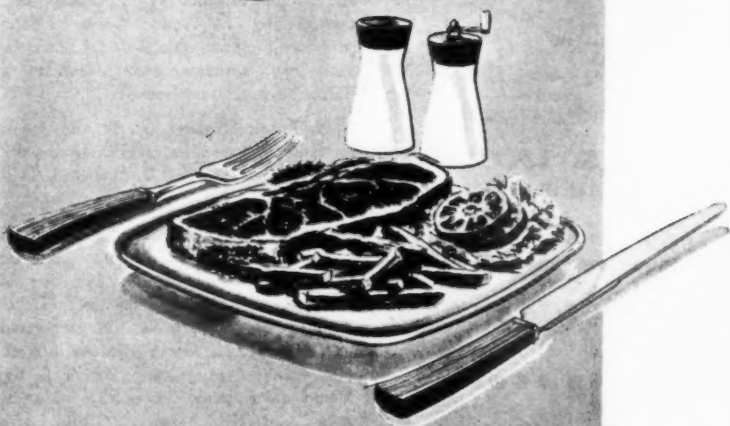
CIVIL WAR • BORDERS • LOCOMOTIVES • CATHEDRALS • SHIPS
ASTRONOMY • COSTUMES • AND OVER 1000 OTHER CATEGORIES



For a powerful, clean-cut, line spot...a complex and detailed illustration...for the soft touch necessary to a food subject.

Bill McNamee

WATCH THIS MAN!



ADVERTISING ART

1006 OLIVE STREET • ST. LOUIS 1, MISSOURI • GARFIELD 1-0932

NOW RAPID FILM LETTERING TO ANY SIZE YOU WANT

Reduced or Enlarged . . . Positive or Negative
Still only \$1.00 a word!

With our newest equipment, Rapid Film-Lettering gives you a choice of lettering styles in *exactly* the sizes you need for your layouts or mechanicals, eliminating the usual delays and expense of stats.

No minimum. Round-the-clock service. Call or write for your FREE Lettering Styles Index today.



RAPID TYPOGRAPHERS INC.
305 EAST 46th STREET, N.Y. 17 • MU 8-2445

art for television

SLIDES
PRODUCT MODELS
STORY BOARDS
FLIP CARDS
ILLUSTRATIONS
DISPLAYS
FOLDS

h. c. sanford associates
343 LEXINGTON AVE. N.Y.C. MURRAY HILL 6-2068

- if art supplies you are needing

A. I. FRIEDMAN INC.



QUALITY
ART MATERIALS

25 WEST 45th STREET
NEW YORK 36, N.Y.
CIRCLE 5-6600

coming events

Nov. 11-5 . . . Outdoor Advertising Ass'n. of America, Ambassador Hotel, Los Angeles.

Nov. 19-21 . . . Advertising Essentials Show, Statler Hotel, NYC.

Nov. 29 . . . Advertising Research Foundation, second annual conference, Hotel Ambassador, NYC. Subscribers annual business meeting, luncheon, workshop.

Feb. 10-16 . . . Advertising Week, sponsored by the Advertising Federation of America and the Advertising Association of the West.

Feb. 16-Mar. 1 . . . annual exhibit of the Art Directors Club of Philadelphia, at the Commercial Museum.

Mar. 1-Mar. 31 . . . 21st Rochester International Salon of Photography, Inc., at Memorial Art Gallery.

Mar. 17-31 . . . annual exhibition of Art Directors Club of Atlanta, Art Institute, Main Gallery of the Museum Building.

Apr. 5-Apr. 30 . . . annual exhibition of the Rochester Art Directors Club, at the Memorial Art Gallery.

May . . . exhibit of the Nashville Art Directors Club, tentatively scheduled.

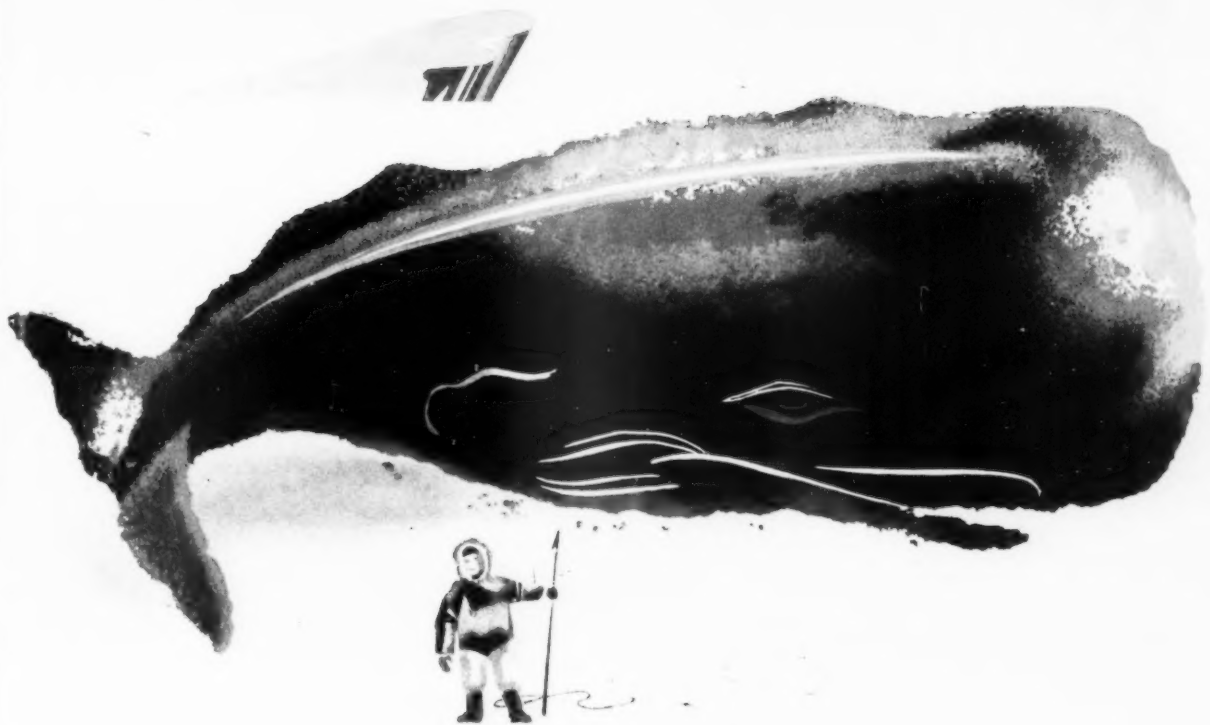
Museum of Modern Art, NYC . . . Through Dec. 2, Masters of British Painting, 1800-1950. Approximately 100 paintings included; Oct. 24-Jan. 8, graffiti photographs by French photographer Brassai; Nov. 21-Jan. 20, Recent Acquisitions, painting, sculpture and drawings by American and European artists of the 20th century; Dec. 10-Jan. 13, Children's Holiday Carnival, toys and art equipment for 4-8.

Art Institute of Chicago . . . Through Jan. 1; photography by Todd Webb; indefinite schedule, Mohican Murals and Ancient Peruvian Art; permanent, 67 American and European miniature rooms.

N. Y. Public Library . . . 10 free fine arts lectures on Tuesdays at 6:15, from Oct. 30 through Jan. 15. For details, call OXford 5-6194

Philadelphia Art Alliance . . . Through Nov. 22, Jo Mullen oils, Rowlandson 200th anniversary prints; through Nov. 21, Ben Solcwey, oils, watercolors, caseins, drawings through Nov. 18, Tore Asplund, watercolors through Nov. 25, Marian Garges Crawford oils, tempera, prints, and Walter E. Baum Memorial Exhibition; through Dec. 31, Christmas Crafts; Nov. 2-Dec. 12, Virginia Mason Gifford, paintings; Nov. 23-Dec. 16, Waldemar Raemisch, sculpture; Nov. 26-Dec. 16 "47 Midwestern Printmakers"; Nov. 29-Dec. 16, Paul Froelich, watercolors.

The Arts Club of Chicago . . . Nov. 8-Dec. 6 Paul Klee, Mrs. Hulston's collection; Dec. 11 Jan. 8, Corbusier and young French artists



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Albert Dorne

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FAMOUS ARTISTS SCHOOLS
 Studio 41 M Westport, Conn.

Send me, without obligation, information about the courses you offer.

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 Mrs. _____ (PLEASE PRINT)
 Miss _____
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Meet the youngest member of a successful family: Craw Clarendon BOOK



DESIGNED BY WILL BURTON

Prominent figures in the type fashion parade, these ATF Craw Clarendons! This paragraph is set in the new Craw Clarendon Book, which supplements its bolder companion... forms a balanced contrast, yet retains the dynamic design of Craw Clarendon. Your local ATF Type Dealer delivers promptly from stock. Ask him for specimen brochures, or write directly to the Type Division, American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey.

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Advertising
& Editorial

ART & PHOTOGRAPHY

DAN C. MILLER studios

A Creative Service

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black & white and color retouching
flexichrome and dye transfers
illustrations—figure, still-life, products,
interiors, exteriors, industrials
merchandise, fashion, cartoons, spots

layout and design
lettering and mechanicals

type C

What is it? How does it rate
qualitywise? What will it cost?

by Ralph Marks

(Editor's note: Eastman Kodak Company's new Type C print promises advantages of real interest to the photographer and the art director. Will it live up to its promise? Still new, many color laboratories are just learning how to handle it, how to get the most out of it. At this time their experiences differ. The following report is submitted by Ralph Marks Color Labs., one of the first to work with the new material, and the opinions expressed are based on his experience with it.)

The Eastman Kodak Company recently released its new negative-positive color print material, Type C, along with new negative materials, processing chemicals, methods and associated equipment.

As a color print laboratory, we at once launched an extensive test and research program to determine just how Type C would work out in our field of color printing for reproduction. We have seen many color-print processes come and go through the years and had the usual amount of skepticism about this new one, but after about a month of experimentation we became convinced that this was a process which, when in the hands of competent technical people, and of course with the help of good original photography, stood a real chance of eventually replacing some of the older established methods of reproducing color. We are now even more excited about Type C since we have seen some four-color reproductions from our Type C prints and feel, as do our clients, that they meet every test.

Type C offers the following advantages; — More speed and greater latitude (less chance of exposure error), for the photographer. — The availability, at low cost, of good color prints for the Art Director and his client, for use in the preparation of the color ad, at every step after the photograph has been taken, from the first contact prints for selection of pose, composition, etc., then to color prints for layouts and mechanicals, and finally a top quality color print which can be corrected or retouched, for reproduction by any of the graphic arts

methods. — It also eliminates the uncertain quality of reproduction, a distinct possibility when working from color transparencies, since 4-color reproduction from reflection copy has always been more accurate (and less costly) than from transparencies. In addition the client sees his ad just as it will appear, on paper!

Q — How does Type C compare in quality with current print processes such as Dye Transfer and Carbro?

A — We usually prefer to let the prints do their own selling, however we will now get out on a limb by saying that for most types of subject matter, they are equally good. There are still some minor drawbacks which should be stated: — Type C does not have the complete control of contrast range available with the older print methods. We believe that this bug will be lessened in the near future due to the accumulated experience of the color labs working with it. — Print retouching by brush presents a new problem for the artist because Type C paper shows a change in color when it is wet and the artist must wait a few minutes until the area he is working on dries back to the original color. This is not the case with the air-brush since the area never gets wet enough to affect the emulsion layers. Here again ingenious artists will come up with some good answers, as a few already have.

Q — Will the photographer be able to produce Type C prints?

A — We think that while some of the larger photographic studios, which have the facilities and experience in making color prints, will produce excellent Type C prints, the great majority of photographers will find it both more satisfactory and economical to have their Type C work done by a well-equipped laboratory which will be prepared to produce them quickly and skilfully. Our reason for this is that we have found Type C requires as much technical skill as the older processes and in addition requires specialized mechanical and electronic equipment to produce high quality work consistently, in any sufficient volume. Some photographers may prefer to proc-

(continued on page 26)



\$40,000 a year artist

The happy woman is Estelle Mandel, agent for thirty-three creative fine arts painters. The smile is for DAI because, to put it in her own words: "I am so pleased with all the time-saving and financially beneficial services DAI performs for me as a member—and without split commission."

What is Director's Art Institute?

A clearinghouse of art and photography. A unique file containing 30,000 proofs of the work of over 6000 artists and photographers, drymounted on Keysort cards to insure accuracy and speed in getting them to buyers and to you. A national showcase, where alert buyers, and art directors shop when they are looking for specific talents.

What about the \$40,000 artist?

Well, some time ago, Estelle needed a very special artist with a very specific style and

technique. As you can imagine, promoting her 33 artists, and efficiently servicing her many accounts from coast to coast doesn't allow her an extra moment, so she asked DAI to find that "special" artist. Within the hour we gave her a selection of five freelancers. She picked one, landed the job, and Estelle tells us, she wound up representing him, and that they have just completed a \$40,000 year.



What about commission? When an agent or studio owner joins DAI his membership fee is his only cost for the year. No matter the size or quantity of jobs there is no split commission. If you think this sounds too good to be true, look up at the picture again, or better still, give Estelle Mandel a call at RE 7-5062, and find out for yourself. And Estelle is only one of many!

Membership extras. Information service to authoritatively answer any commercial art questions; subscription to PRINT MAGAZINE; periodic reports to you on where (in response to specific requests only) your artists have been shown; discounts on art supplies, stats, models, typography; research studies; seminars.

For DAI membership information for freelancers on an individual basis, write or call:



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We're proud of the enviable reputation we've earned as producers of commercial films. Our many years of experience in the advertising art profession combined with more years of experience in the film medium, means fresh, award winning, modern film presentations for you and your clients. For ideas, scripts, storyboards, animation and live photography produced with imagination, write, phone or wire;

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159 EAST CHICAGO AVE. CHICAGO, 11
Whitehall 3-2424

FOR YOUR SAMPLE FILE: Write on your company letterhead for a sample color filmstrip of our artwork.



stephan lion inc.

October 22, 1956

WANTED: SOMEONE FOR A LION'S SHARE

I am looking for a partner: a fully-qualified first-rate man of impeccable taste, keen administrative and sales ability with a real potential to grow with a business expanding beyond its present management capacity. Many of you know me -- or know of the status I enjoy in the field of graphic arts. You will know, therefore, that the man I seek must necessarily know the advertising agency field and should have a wide acquaintanceship therein. My new partner will have full authority in large areas of our operation. Together we will go forward to a tremendously exciting and abundant future. If this sounds like the kind of opportunity you've been waiting for do please call my secretary for an appointment and let's talk it over.

Stephan Lion

Stephan Lion.

artists' representative 145 east 52 - new york 22, n. y. - plaza 9-3490

*LaDrière is also
well known
for art like this...*



**For Christmas Gifts and Holiday Fun
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10 SUPERFLASH

Four Sylvania 10's are the most powerful and longest lasting flashbulbs ever made. They are made of the finest materials and are designed to give you the longest life and the most powerful flash. They are the only flashbulbs that give you the longest life and the most powerful flash. They are the only flashbulbs that give you the longest life and the most powerful flash.

SYLVANIA

argus



My eyes have a wagging tail...

1968 TORCH DRIVE

**No other American beer as refreshing
as fire-brewed Stroh's**



You'll like **Stroh's**
It's lighter?

AMERICA'S ONLY FIRE-BREWED BEER - FIRE-BREWED AT 500°

headquarters for quality automobile art for over 27 years
LADRIERE STUDIOS, INC.
1700 CADILLAC TOWER, DETROIT 26, MICH.

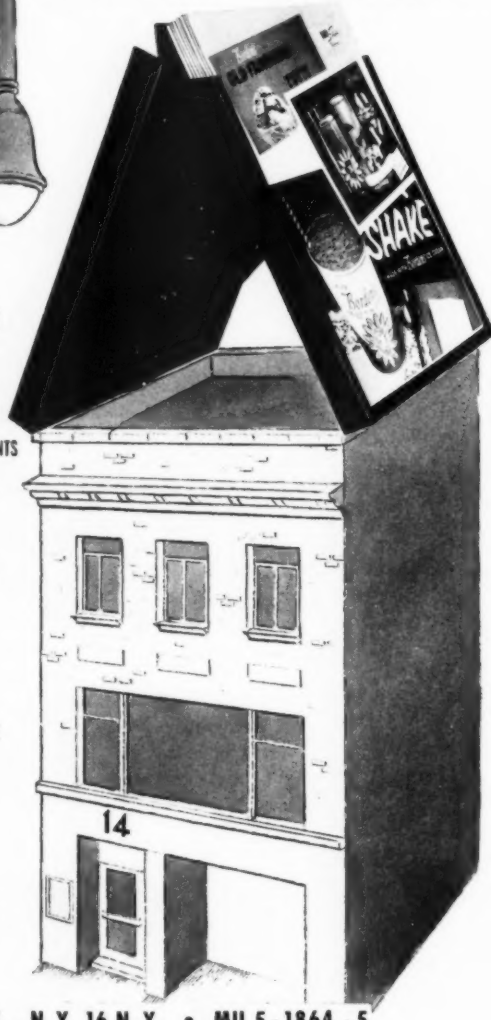


THE HOUSE OF QUALITY WECO STUDIOS

FLEXICHROME.....PHOTOGRAPHY



THE FLEXICHROME PORTFOLIO
ABOVE OUR ROOF
IS MORE AN ATTIC PACKED
WITH PRIZEWINNING PROOF
OF THOUSANDS OF ASSIGNMENTS
THAT PLEASED THE EYE
AND SATISFIED THE CLIENT
TO AN ALL TIME HIGH.
OUR HOUSE FULL OF TALENT
AND MEN IN SALES
DELIVER THE GOODS;
NOT ELOQUENT TALES.
DIAL US AT ONCE
FOR YOUR NEXT FLEXICHROME
YOU'LL ALWAYS BE SURE
IT'S IN THE RIGHT HOME.



14 EAST 39 TH ST., N.Y. 16 N.Y. • MU 5-1864 -5

type c

(continued)

ess their own color negatives and contact prints, in the interests of speed, but will probably send out layout and reproduction prints to the labs who will specialize in this service.

Q - Will Type C prints lend themselves to low-cost, quantity color printing for salesman's samples, display pieces and other short-run needs.

A - Yes. Many labs will specialize in Type C production lines which can turn out prints superior in many ways to such products now available, both as to price and quality.

Q - Can Type C prints be made from color transparencies?

A - Yes. While Type C prints can only be made from Ektacolor and Kodacolor negatives, conversions can be made from transparencies to Ektacolor negatives, which can then be printed on Type C paper with quite good results.

Q - How does Type C compare in cost with current print prices?

A - Type C reproduction quality prints will sell for about one-half the price of Dye Transfer and Carbro prints (about \$75.00) and contact or layout prints will be in the range of from \$5.00 to \$50.00, depending on size, etc.

While we admittedly have a lot to learn about this new, revolutionary product, its applications, advantages and quirks, we believe that Type C will open a great new era in the use of color. ●



Cover designer

Charles MacMurray, Art Director of Stephens-Biondi-DeCicco, Inc., is the designer of this month's cover of Art Direction and of the Announcements for this year's Annual Exhibition of the Art Directors Club of Chicago. Using the numeral 24 as a theme (it's the 24th exhibition), Charlie keyed all literature and the show's hanging motif around the all-over background pattern of the Roman "XXIV" and Arabic-reversed "24".

Charlie, now 32, has led an active life. He served overseas with the Air Force for three years, 1942-45; has studied at the Art Institute of Chicago and also Chicago's Institute of Design. Before joining S-B-DeC, he was associated with Abbott Laboratories International Company and Tempo, Inc. ●



Continuous tone
positives on glass
or paper, photo-
composing, etc.
from art or color
transparencies, either
facsimile or extensive
alterations of color

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Circle 7-1747

MU 2-1190 for quality photo-lettering.

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PRUDENTIAL PLAZA

Schreiner Bennett inc.

LONDON GUARANTEE BLDG.



CENTRAL 6-4955



JACK KAPES & ASSOCIATES

representing: *lou nulsen, fred martzan, arthur siegel, bill fleming, ed bedno, gene sharp, ray bianchi, john ball, bob buchbinder, elmer hazen, earl thollander, gordon brusstar*

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Camden 1, N. J.
Mfgs. of SPEEDBALL pens & products

is the creative man
in touch with
the mass market?

The people who make up a market have many different individual backgrounds of education, experience, travel, and interest in the world around them. We can describe this in simple terms—the mass market person usually lives more completely in his or her own neighborhood, family, and small group of friends; the person of higher education, social position, and economic opportunity is somewhat more likely to be exploratory, curious, and outgoing toward the world around him. At the same time, these general principles don't hold completely, nor will they serve to answer every question which can be asked about the make-up of a market.

It is one of the creative professional's problems that he often knows a good deal more about the outside world than the people to whom he speaks in advertising. For example, the art director is likely to have a clearer knowledge and more understanding about the Italian, Chinese, Victorian American, Mexican, German or what-not subgroup he taps in advertising spaghetti, bean sprouts, cheddar cheese, tamales, and beer than do the homogenized Americans he is trying to sell to. When, therefore, he approaches the promotion and advertising of a product with an exotic history or ethnic ring to it, he may labor under a real (though ironic) handicap.

Error creeps in either direction, if he goes too far. Some months ago, we examined a series of cake mix ads, which were developing the notion of "those wonderful cakes Grandma used to make in the coal stove" or something similar. The lay-outs were perfect from the technical point of view—any one of them could have been used to set-up an 1890 kitchen for a museum.

what's wrong with this picture?

Every detail from copper tub to stove lid handles was exact. There was no minor distortion to suggest the 20th century, except the perfection of the composition and its photography. A charming Victorian woman bent slightly over the stove, where her masterpiece of craftsmanship was undoubtedly baking. True, she looked like a slightly more-mature Marilyn Monroe dressed for a costume party—but there is no real

reason to assume that the 19th century lacked beauties.

What's wrong with this picture? Precisely that the homemaker who runs through a magazine and hesitates briefly over an ad is not currently studying either staging or history. The very perfection of the period piece can be its weakness. In testing this ad, we found women puzzling over, or quickly dismissing, the lay-out. On the one hand, as they examined its props, their thoughts turned to the inconvenience, the labor, and the exhaustion of keeping house with such tools; on the other, they said "That's cute" and let it go at that. Cute, but not pertinent to cake mixes or cake mix brands.

The artists and creative man had here fallen into one of those areas which so often leads to cynical evaluations of the public's intelligence, responsiveness, and legitimacy. Their own social and cultural backgrounds set standards of accuracy and faithfulness to reality which at the moment served to separate them, not join them, to the populace at large.

Similar mistakes are common in advertising products with one-time ethnic or exotic associations. Beer producers cling understandably to the traditions and customs of their trade—which lead them back to Germany and central Europe in many instances. Liquor manufacturers cannot resist, sometimes, the venerability and legitimacy bestowed on them by blue grass, smoky mountains, or the dirt roads and ancient inns of Colonial America. When the creative advertising man becomes sympathetic with their work, their crafts, and their industry, he runs the risk of moving farther and farther away from the motives and concerns which lead a customer to his name, his bottle, and his brand. Other products than beer and liquor of course are involved in this mistaking of colorfulness in tradition for colorfulness of the attitudes involved in the consumption of the products. Casting about for examples, perfumes, Paris labels in clothing, and even the intrigue with psychological jargons and psychopathic processes come to mind. When the advertiser tells the consumer why he is behaving instead of why he should behave in a given way,

USE PROS

**NOT
ROOKIES**

ART

PHOTOGRAPHY

**STEVENS-GROSS
CHICAGO**

SU. 7-0914

620 N. MICHIGAN AVE.



an **EXTRA**
that costs nothing

He's a typographic expert assigned to you . . . to see that you get what you want (in type, that is) with as little work as possible. You can toss your type styling, scaling and mark-up problems to him with confidence . . . and catch that 5:15 train home with the rest of the boys.

MONSEN

typographers, inc.

22 East Illinois St., CHICAGO 11, ILL.
928 South Figueroa St., LOS ANGELES 15, CALIF.
806 Fifteenth St., N.W., WASHINGTON 5, D.C.

BUNDY-FREIDAY STUDIO INC

big enough to be important to all your art problems

BIG

small enough that all your art problems are important to us

185 N. WABASH CHICAGO

creative man

(continued)

he is likely to elicit either sophisticated indifference or some sense of injury.

On the contemporary-exotic scene, we social scientists find another set of tendencies. Now we are talking about products and ideas which are being momentarily absorbed in the market place—the Italian-American and Chinese-American foods, European motorcars, Spanish and Italian fashions, Japanese and oriental furnishings. Here again the artist and creative worker often know and understand far more intimately than the average consumer the actual realities and social settings of these products in their natural habitats. They go to Italian movies, have travelled in Western Europe, may have personal or close contacts in post-war Japan, and so on. Even though mass market people also may have some such contacts and experiences, we know that they are less observant and less aware of the positive aspects of strangeness, and consequently come away with something less.

The creative worker also often knows this. He realizes that he must somehow Americanize his product if it is to be free of the peculiar stigma of not being native-born. There are two fundamental techniques for doing this, in products and objects, ideas, and phantasies. One is to utilize the exotic physical composition and setting to the hilt, while striking commonality and familiarity through the attitudes and affects presented. The ordinary American has no difficulty imagining a Chinese girl hopelessly in love, an Italian dinner arousing great pleasure and good humor, a Zulu mother adoring the antics of her baby. The people and their settings can be directly depicted, so long as the attitudes and affects come through quite clearly. (It's probably true that even after twenty years, the thing which really bothers most Americans about most Japanese figures in newsreels and stories is that they don't smile when Americans do, so to speak.)

The second technique is to Americanize the setting and problems, and to make these so blatant that the exotic feelings or ideas being expressed are highlighted and simplified. Desi Arnaz is no problem dashing about a plain middle class American home — if his Caribbean accent and antics were combined with Cuban settings, however, he would be a bit hard for the average viewer to comprehend.

In studying ads of many products which are moving from some foreign to a new American status, we have observed the details of good and less



Knowledgeable people
buy Imperial—and they
buy it by the case

Illustration by Stuart Miller

agency: FOOTE CONE & BELDING
art director: ORVILLE SHELDON

stephen
heiser
PHOTOGRAPHY 141 WEST OHIO STREET, CHICAGO 10, ILLINOIS, Superior 7-9717

If you want water, you can ask for it.
If it's beer you want, get

BLATZ

Made by people who
like beer for people
who like to drink
beer—and live it!



Brewed in Milwaukee for 103 years

Chicago
Kenyon
Eckhardt
selected
WESLEY
BOWMAN
STUDIO
for the
current
Blatz
Photographic
Series

creative man

(continued)

good communication around these basic psychological principles. Sometimes the creative worker ends up in a burlesque, as where a famous comic is shown wearing a Chinese hat, thus presuming to make American women want Chinese foods. The direction of meaning in this ad was off — the goal is to make the food acceptable and desirable to women as homemakers and cooks, not to make the consumer seem foreign — or even cosmopolitan. In another example, the foreign setting included a maid, a common and recognizable interpersonal relation in the European household. The ordinary American, however, was quite unsure as to whether the girl was a maid, a guest, a relative, or just a fanciful symbol; and so the impact and meaning of the ad was dissipated. Both her status and her costume took the focus of the ad away from the food and from the advertiser's message.

The reconciliation of American and foreign objects and customs is, of course, not merely an advertiser's problem. It is seen in many areas of our highly complex and dynamic world. The advertiser undoubtedly here serves as educator and leader as well as salesman, just as he does in many other areas of living. ●



STANLEY GLAUBACH
3 DIMENSIONAL DESIGN
WATKINS 9-3359

e. denton morris

16 west 45 street, new york 19, n. y.

photo retouching and advertising art

leonard forray
PRESIDENT

mu 7-4150

Ralph Marks Color Labs.

- Dye Transfer
- Type C
- Colorstats

Photographers — we'd like to show you the simply bee-utiful results we're getting on Kodak's Type C paper!

344 East 49

EL 5-6740

LEGAL NOTICE

Statement required by the Act of August 24, 1912, as amended by the Acts of March 2, 1933 and July 2, 1946 (Title 39, United States Code Section 233) showing the ownership, management and circulation of Art Direction, published monthly at New York, N. Y., for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor and business managers are: Publisher, Advertising Trade Publications, Inc.; Editor, Edward Gottschall; Managing Editor, none; Business Manager, Don Barron, all of 43 E. 49th St., New York 17, N. Y.

2. The owner is: (If owned by a corporation its names and addresses must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address as well as that of each individual member, must be given.) Advertising Trade Publications, Inc. and Don Barron, both of 43 E. 49th St., New York 17, N. Y. and Claris Barron of Haviland Rd., Stamford, Conn.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs must show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

DON BARRON
Sworn to and subscribed before me this 5th day of September 1956.

[SEAL] ABRAHAM ROSENBERG

Notary Public
(My commission expires March 30, 1958)

package and graphic design
advertising and editorial illustration
layout
photography
flexichromes and dye transfers
retouching and assembly



... We could say "don't go off half-cocked!"

We could say "you'd crow, too!"

We could say "come to roost at WGS."

We will say you can't go wrong.

WHITAKER GUERNSEY STUDIO

444 East Ontario Street

Chicago 11, Illinois

WHitchall 4-6809



LOADED★



★ with talent and know-how!

PROMOTIONAL ARTS inc.

100 E OHIO ST CHICAGO

Whitehall 4-3090

Complete advertising art and photography

WHAT IT TAKES TO BE AN *Airbrush Artist*

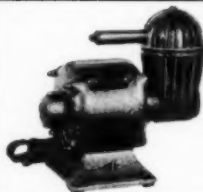


1



The PAASCHE V Airbrush is designed for artists, illustrators and photo retouchers. Double action finger lever controls air and color volume. Micrometer adjuster provides quick setting from fine line to wide spray. Complete, \$42.50.

2



The PAASCHE D 1/4 HP compressor is efficient as well as economical. Delivers up to 30 pounds pressure. 110 V, 60 Cy. motor. \$54.00.

3



You'll need a length of hose with couplings, PAASCHE number A 1/8"-6', and a PAASCHE MT moisture trap. \$6.94.

4

to

9

PAASCHE easel-drawing boards can be used in either horizontal or vertical position. A beginner's airbrush instruction book accompanies every PAASCHE airbrush or send 50¢. Other books available are: "How to Paint with Air" by Knaus, \$3.75; "The Airbrush Technique of Photo Retouching" by King and Slade, \$9.50; "The Complete Airbrush Book" by Maurello, \$7.95. For complete information on these and other Paasche products for artists request the Paasche Art Equipment Catalog from your nearest art supply dealer or write:

PAASCHE Airbrush Company

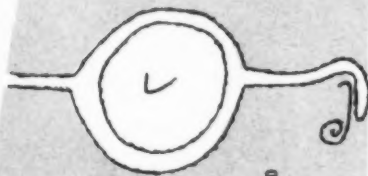
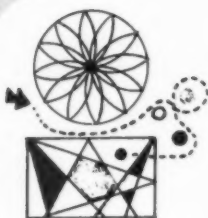
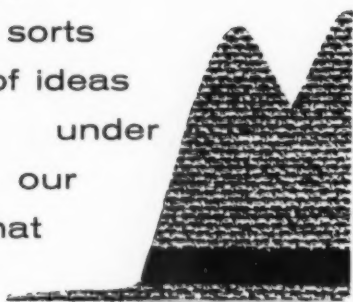
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PITT STUDIOS creative design



what's new

STOCK MODEL PIX. Library of over 2000 photographs by Jean Straker of Visual Arts Club models on file at Photo-Union Picture Library, Studio House, 12 Soho Square, London W.1., England. Write for data on how to obtain prints.

35mm SLIDE COPIES. Special equipment is used by Identicolor Laboratory to obtain perfect control of contrast, color balance, density and sharpness. For descriptive literature, write Identicolor Laboratories, 1104 Fair Oaks, South Pasadena, Cal.

COMBO DRAWING TOOL. A twelve-in-one set of calibrated edges, curves and templates, and common symbols. Complete tool measures 8½" x 12". Made of tinted styrene plastics. \$4.95 postpaid. Handee-Dandee Products Inc., 3019 Pico Blvd., Santa Monica 8, Cal.

LOOSE LEAF IDEAS. Booklet discusses loose-leaf planning and preparation of sales presentations with handy binder selector guide. Helpful charts and pix. Write Elbe File & Binder Co., Inc., Fall River, Mass., Dept. R-100.

ART PADS IN POLYETHYLENE BAGS. Sanlu Art Supply Co., 1165 Broadway, is packaging tracing, vellum and visual pads in individually heat-sealed, reusable polyethylene bags. New packaging keeps pads from wrinkling and protects them from dust, temperature or atmospheric changes.

NEW FELT TIP PEN. A new Advanced Flo-master felt tip pen has been introduced by Cushman & Denison Manufacturing Co. Development of a special blend of wool felt by American Felt Co., Glenville, Conn., permitted easy flow through felt of oil-base ink or water-base pigmented ink. The new pen offers a combination of effects produced by an India ink pen, a drawing pencil, charcoal and even a brush, according to manufacturers. It will write on metal, paper, wood, glass, porcelain, cloth, plastics, and other surfaces in eight to 10 colors, depending on ink.

WATER-BASED INK. A new "Brite-Line" clear dye, water-based ink for use on light colored paper or poster board has been developed by Cushman & Denison as a fill for their Advanced Flo-master felt tip pen. The ink comes in red, blue, green, yellow, orange, brown, purple and black. There is also a transparent ink in the same colors and an opaque ink, also in the same eight colors, plus white and silver.

EVERY ART DIRECTOR KNOWS...

Every Art Director knows that the promise is just as important as the fulfillment.

Every seasoned Pro knows that CASTELL #9000 (wood pencil or LOCKTITE with imported CASTELL 9030 lead) works magic on layouts and sketches. It punches in the blackest blacks, and gives you tonal gradations no other pencil can match — especially in the soft degrees, HB to 8B.

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Here Type Can Serve You

*in your
advertisements,
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ARTISTS + COPYWRITERS AGENCY

IS THE
EMPLOYMENT AGENCY
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2 HANDY GUIDES



COLOR SELECTOR... takes guesswork out of specifying fluorescent color for your silk screen displays and painted bulletins.

COLOR CARD... contains samples and suggestions for using Velva-Glo fluorescent papers and cardboards.

Write for yours **TODAY**

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Manufacturers of **VELVA-GLO®**
Fluorescent Papers • Cardboards
Screen Colors • Bulletin Colors
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11

FAIRGATE'S NEW Graduated T-SQUARES



(FOR QUICK SQUARING AND EASIER MARKING)

24"	\$5.50
30"	\$6.00
36"	\$6.75
42"	\$8.25

ALL-METAL • STRONG AS STEEL • NON-RUST • FEATHER LIGHT • EASY TO HANDLE
SEND FOR FREE CIRCULAR

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COLD SPRING, NEW YORK Dept. S-N

industrial art



145 EAST 52nd STREET
NEW YORK 22, N. Y.

EL DORADO 5-3985

what's new

(continued)

KODAK FORMULAS FOR GRAPHIC ARTS. A publication describing how to mix special or small amounts of solution for photomechanical has been revised and expanded. Punched for insertion in the Kodak Graphic Arts Handbook. New information on control of Kodalith developer, descriptions of Kodak magenta masking method, etc. Free from Graphic Arts Reproduction Sales Division, Eastman Kodak Co., Rochester 4, N. Y.

TABOUR-TRAY MAKES TABOURET. The product makes any table a tabouret, holding and organizing usual art materials. Overall dimensions are 12x17 inches. Made of plastic, weighs 12 ounces, lists at \$4.98. The palette can be removed and additional materials can be stored in its place. Slots and wells are designed for standard jars and tubes, and other materials can be substituted. Information available from M. P. Goodkin Co., 889 Broad St., Newark 2, N. J.

HOT PRESS TYPE SELECTION. Several hundred new fonts have been added to the enlarged hot press department at National Studios, 145 W. 45 St. Work is done in b/w and in color. Pete Van Buren is in charge of the department. For further information, write, or call JU 2-1926-7-8-9.

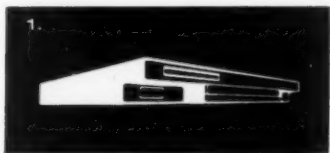
RAPID FILM LETTERING. Now available in any size, reduced or enlarged, positive or negative, no additional charge. Film lettering styles are available at \$1 per word. Free copy of Rapid Film Lettering Styles Index may be obtained by writing PR, Rapid Typographers, Inc., 305 E. 46 St., New York 17.

CLIP BOOK OF LETTERING. New, low cost lettering service featuring modern, hand-lettered alphabets is distributed by Harry Volk Jr. Art Studio, Pleasantville, N. J. Two new faces are added monthly. Each alphabet is printed on an 8-page set, each page measuring 8½x11. Letters are printed singly and in syllables. Each page is perforated for filing in standard 3-ring binder. Guide lines for accurate alignment are printed on each page. Service is sold on subscription basis, \$4.95 a month for both new alphabet sets. Or alphabets may be purchased on non-subscription basis at \$3.95 per set. A sheet of the new Bourges "Cold Mount" is included with each subscription. Cold Mount makes it possible to skip the use of rubber cement, eliminating a clean-up job.

(continued on page 88)

three gifted

right arms to
serve all your
graphic art
needs . . .



No telling when they may come in handy. The client who is working with us on national ad illustrations today, may tomorrow find his program calls for a TV commercial or merchandising plan book. It's good to know Kling's has the talent and facilities to handle the whole ball of wax.

**1. CHICAGO, ILL., 601 N. FAIRBANKS CT.
DElaware 7-0400**

A modern, block-long studio where top artists, photographers, display and merchandising men are at your service.

**2. CHICAGO, ILL., 1058 W. WASHINGTON BLVD.
SEeley 8-4181**

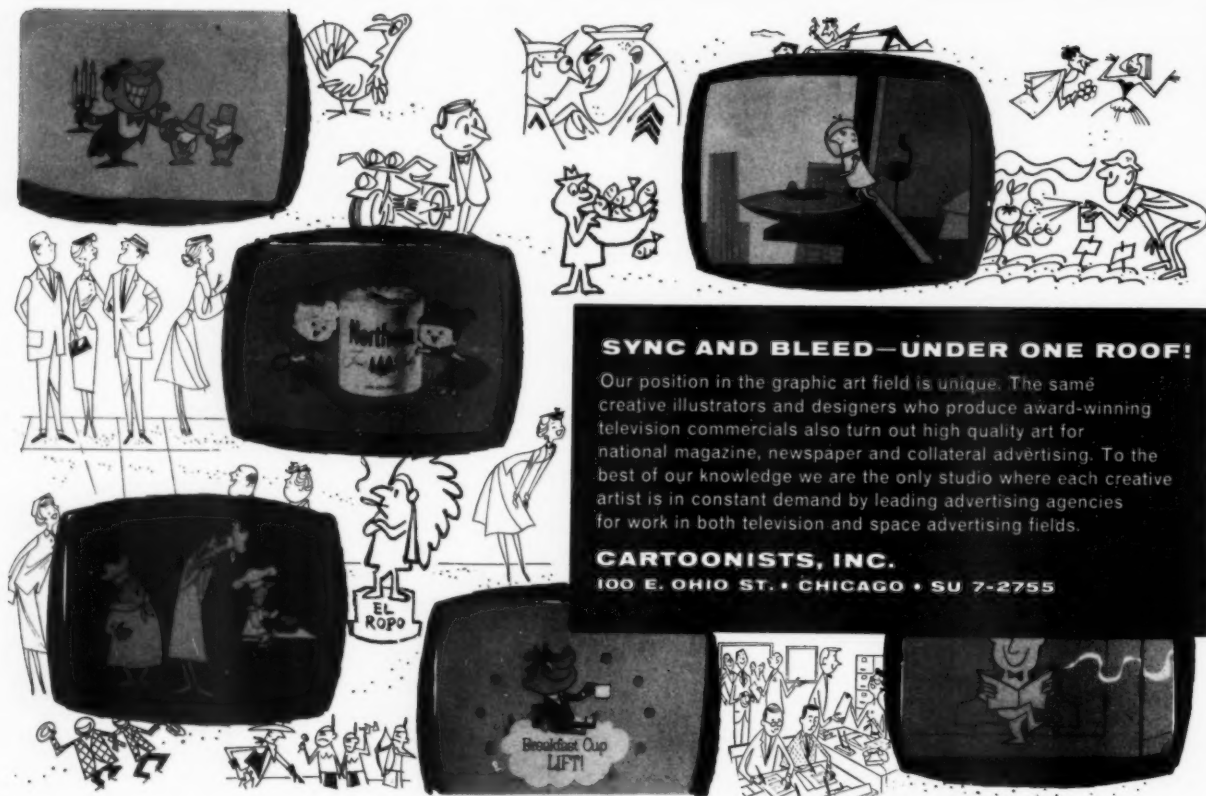
Here, three sound stages plus the finest equipment for quality production of commercial, industrial and TV films are available.

**3. HOLLYWOOD, CALIF., 1418 N. LABREA
HOLlywood 3-2141**

A major movie lot where every kind of live or animated film is made.

KLING STUDIOS

CHICAGO • HOLLYWOOD



SYNC AND BLEED—UNDER ONE ROOF!

Our position in the graphic art field is unique. The same creative illustrators and designers who produce award-winning television commercials also turn out high quality art for national magazine, newspaper and collateral advertising. To the best of our knowledge we are the only studio where each creative artist is in constant demand by leading advertising agencies for work in both television and space advertising fields.

CARTOONISTS, INC.

100 E. OHIO ST. • CHICAGO • SU 7-2755

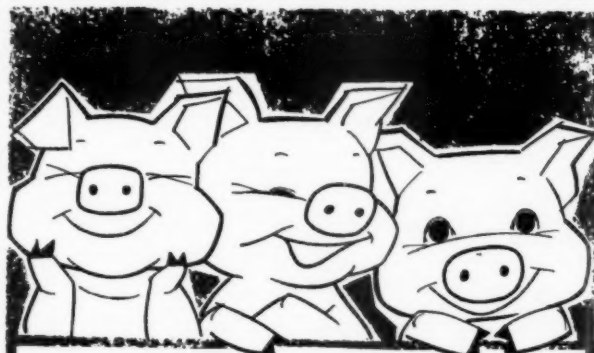


*It's wonderful to celebrate our 25th Anniversary
as a successful business but it's even more wonderful to know that most
of our original clients have remained with us year after year after year*

**Collins, Miller
& Hutchings, Inc.**

America's finest photoengraving plant for letterpress and gravure

333 West Lake Street, Chicago 6



we don't want to be pigs...

BUT we're corralling many of
the midwest's best accounts. Reason?
A truly fine creative staff, plus
Chicago's best service.



SWAN STUDIOS

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3

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magic number
at

RTK

Our three trade figures
represent three fully de-
veloped and interlocking
services appreciated by
art directors of leading
advertisers and agencies

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Advertising Typographers, Printers, Lithographers

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Distinguished typography, of a quality attested by many awards, for advertisements, direct mail pieces, and famous house organs. RTK's famous loose-leaf book of alphabets (the art director's friend) is a guide to one of America's most complete collections of preferred monotype, linotype, and foundry types. Foreign language composition, for advertisements and publications, is a specialty.

Letterpress printing, in any size or volume with one standard of quality established for more than a quarter-century. RTK presswork is famed for superlative excellence among the most demanding critics of reproduction.

Offset platemaking and printing, medium or long runs (76" 4-color press), using the most advanced multi-color equipment. A full-color demonstration of RTK's ability to match offset and letterpress reproduction won the 1955 Ben Franklin Award.

Which One Sells More Eggs?

YOU CAN ALMOST HEAR THE CACKLE

Some proud Rhode Island Reds just laid these eggs. Fresh? Fresh as today's news. Big. Thick-shelled. The kind of eggs that you're proud to serve sunny side up or put into a fancy cake. They cost a little more per dozen, but they're a lot more egg!

You Can Almost Hear the Cackle

Some proud Rhode Island Reds just laid these eggs. Fresh? Fresh as today's news. Big. Thick-shelled. The kind of eggs that you're proud to serve sunny side up or put into a fancy cake. They cost a little more per dozen, but they're a lot more egg!

There's an ordinary way of putting type together—very little more than correct spelling and a few punctuation marks. Then there's the creative approach to typesetting as practiced by members of the ATA. It costs no more to set type right. You'll get back more from your typography with the ATA approach. Try one of our members listed on this page. Make them read what you say; set it right by ATA!

It Pays to Set Type Right



Advertising Typographers Association of America, Inc.

Executive Office: 461 Eighth Avenue, New York City 1. Glenn C. Compton, Executive Secretary

Advertising Typographers Association of America, Inc.

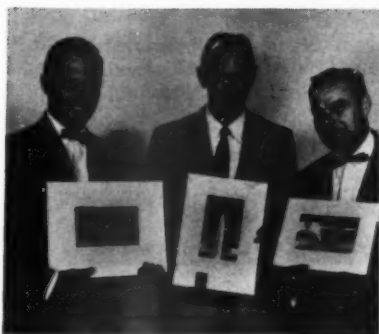
- AKRON, O.
The Akron Typesetting Co.
- ATLANTA, GA.
Higgins-McArthur Company
- BALTIMORE, MD.
The Maran Printing Co.
- BOSTON, MASS.
The Berkeley Press
Machine Composition Co.
H. G. McMennamin
- BUFFALO, N. Y.
Axel Edw. Sahlin Typographic Service
- CHICAGO, ILL.
J. M. Bundscho, Inc.
The Faithom Corp.
Hayes-Lochner, Inc.
Runkle-Thompson-Kovats, Inc.
Frederic Ryder Company
- CINCINNATI, O.
The J. W. Ford Company
- CLEVELAND, O.
Bohme & Blinkmann, Inc.
Schlick-Barner-Hayden, Inc.
Skelly Typesetting Co., Inc.
- COLUMBUS, O.
Yaeger Typesetting Co., Inc.
- DALLAS, TEX.
Jaggars-Chiles-Stovall, Inc.
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- DENVER, COLO.
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- DETROIT, MICH.
Arnold-Powers, Inc.
The Thomas P. Henry Co.
Fred C. Morneau Co.
George Willens & Co.
- INDIANAPOLIS, IND.
The Typographic Service Co., Inc.
- KALAMAZOO, MICH.
Claire J. Mshoney
- MILWAUKEE, WIS.
Arrow Press
- MINNEAPOLIS, MINN.
Dungraph, Inc.
- NEW YORK, N. Y.
Ad Service Company
Advertising Agencies' Service Co., Inc.
Advertising Composition, Inc.
Artitype, Inc.
Associated Typographers, Inc.
Atlas Typographic Service, Inc.
Central Zone Press, Inc.
The Composing Room, Inc.
Composition Service, Inc.
Diamant Typographic Service, Inc.
A. T. Edwards Typography, Inc.
Graphic Arts Typographers, Inc.
Huxley House
Imperial Ad Service
King Typographic Service Corp.
Linocraft Typographers, Inc.
Master Typo Company
Chris F. Olsen
Frederic Nelson Phillips, Inc.
Philmac Typographers, Inc.
Royal Typographers, Inc.
Frederick W. Schmidt, Inc.
Harry Silverstein, Inc.
Supreme Ad Service, Inc.
Tri-Arts Press, Inc.
Typographic Craftsmen, Inc.
The Typographic Service Co.
Vanderbilt-Jackson Typography, Inc.
Kurt H. Volk, Inc.
- NEWARK, N. J.
Baron Press
William Patrick Co., Inc.
- PHILADELPHIA, PA.
Walter T. Armstrong, Inc.
Alfred J. Jordan, Inc.
Progressive Composition Co.
Typographic Service, Inc.
- PORTLAND, ORE.
Paul O. Giesey Typographer
- ST. LOUIS, MO.
Warwick Typographers, Inc.
- SEATTLE, WASH.
Frank McCaffrey's
- TORONTO, CANADA
Cooper & Beatty Limited

Milwaukee club establishes ethics committee

Gardner Meyst has been appointed chairman of the Milwaukee AD club's new ethics committee which will act in an advisory capacity in court cases regarding art charges.

The club's annual scholarship to be awarded to an outstanding student for a year's training at the Layton School of Art will be sponsored by the Cramer-Krasselt agency. Chairman Al Biermann of the club's scholarship committee announced the sponsorship at the first meeting of the fall season. The October meeting was held jointly with the Illustrators and Designers of Milwaukee with Bruce Beck, Chicago designer, as guest speaker. Everett Edelman of Philip Litho, chairman of the program committee, arranged this meeting. The educational committee, under the chairmanship of Norm Morey, Barnes Advertising, is planning a one-day education session for students, parents, and club members. Programs are also being worked out for the public, artists and business personnel.

Club president Frank Bercker of Bercker Studios, recently addressed the club, speaking of plans to increase membership and to become an even more vital force in the graphic arts industry here. Will Johnson, of Baker, Johnson and Dickinson, and Jay Conley, of Wetzel Brothers Printing, both past presidents, reported on the First Visual Communications Conference held in New York last June.



Cleveland winners in Air Force stamp design

Of some 20 designs entered by club members, these three placed first. From left: Clark L. Robinson (Fuller and Smith and Ross) placed second; Richard Blakemore (Pitt Studios) first; Carl Behl (Pitt Studios) third. Major Louis Frank of Lockbourne Air Force Base, Columbus, presented them with scrolls signed by General Twining.

Art preparation clinic held by Pittsburgh club

Members of the Pittsburgh club attended an art preparation clinic conducted by John Davis, plant manager, and Edward McVicker, plant superintendent, of the William G. Johnston Co., printers. Program consisted of discussion of new methods of preparing art for lithographer's camera, and common mistakes made in art preparation. Robert H.

Caffee, president of the firm, was host to club members for cocktails and dinner preceding the meeting. Ollie Jochumsen, chairman of the club's technical committee, and his group prepared this project.

Nominations committee members are Walter B. Conner, chairman, Richard Bates, William Hagerling, Jon Jondeleit, Vernon Lind. Officers to be elected will take office January 1957.

Detroit annual available

The Art Directors Club of Detroit annual, its first and titled First Annual of Advertising & Editorial Art & Design, is now available. For details, contact Douglas MacIntosh, president of the club, at Campbell-Ewald, General Motors Building.

Nashville club sponsors class at U. of Tennessee

An evening class in commercial art at the University of Tennessee Extension School in Nashville is being sponsored by the AD club of Nashville. The course, to cover problems from layouts through production to reproduction processes, will be taught by Don Meskimen, AD at Art Service of Nashville, and a past president of the club.

The club announced winners of the Air Force Stamp Design contest. They are Harold West of Doyme Advertising Agency, first place; Jimmy Patterson, Parthenon Press, second; Tom Buntin, Buntin Advertising, third. Col. William Lewis, Jr., Air Base Group Commander

at Stewart Air Force Base, presented the awards.

Harry Laughbaum of Marshall-Bruce Printing Co. was recently elected secretary of the club to fill the vacancy left by Willis Peterson, of General Outdoor Advertising, who was transferred to Chicago.



Baltimore's new officers

Lewis W. Waggaman, here far right, received brush and pallet of president's office from retiring president George Weal at installation ceremonies recently. Next to Waggaman is John C. Kepper, treasurer. F. Robert Krauss, Jr., first vice president, second from left. E. DeWitt Battams, secretary, left. Waggaman is AD with VanSant, Dugdale & Co. Krauss is a free lance artist associated with 4A Studios. George P. Fondersmith, Jr., not shown here, was elected second vice president. He is AD at the Joseph Katz Co. Battams is AD at Lord Baltimore Press, Kepper AD at Mettee Studio.

November 26 meeting will feature a program on Investigating New Art and Production Techniques. Robert W. Lapham, program committeeman, will act as detective calling upon a lineup of local creative leaders in the art and graphic arts industries.

Philadelphia club reviews accomplishments, plans

The Philadelphia AD club has increased its membership by 25 percent, selected the Poor Richard Club as official meeting place, and bought the Graphis Sample Service which will be shown at dinner meetings and may be borrowed by members. Members, 204 of them, get a new News Resume instituted by the club and have available to them a new Art Directors Employment Service. Graphis Sample Service will be shown by Ray Ballinger. Fred Clark announced that the 22nd Annual Exhibition of

Advertising and Editorial Art will be held at the Commercial Museum Feb. 16-March 1, 1957. Chuck Allen is chairman of the show committee. He suggested that a new experimental category be introduced at the show. Perhaps a case history of ad or campaign from start to finish will be included.

Future dinner meeting dates are Dec. 14, Jan. 11, Feb. 8, March 8, April 26, May 24.

Don Milette named acting secretary Seattle

New acting secretary of the Seattle club is Don Milette who will be in the post until a new staff of officers is elected. He was appointed to fill the unexpired term of Lloyd Pierce who moved to San Francisco. At a recent meeting of the club, three selections were made from designs submitted in the Air Force 50th Anniversary Stamp Competition. First choice was designed by Associated Artists, Durwood I. Lapham and Arthur G. Browne. Robert T. Matthiesen won second place, and James E. Peck placed third. Peck is AD at Miller, Mackay, Hoeck & Hartung.

Paul Shreve of Vancouver, B. C., Canada, is getting background material from the Seattle club prior to the organization of a Vancouver Art Directors Club.

chapter clips

Atlanta: ADs and illustrators attended exhibit and discussion of the new Fluorographic art technique at Southern Photo Process Engraving Co. . . Awards banquet at which formal installation of officers was held honored winners in the Sixth Annual Art Directors Exhibit and new officers, each of whom had to describe himself before being inducted into office.

Baltimore: Club members covered the display of Centennial edition, Hamilton Text and cover sample book, on view at the Emerson hotel. Especially interested were George M. Wagner, Barton, Duer & Koch, and Frank C. Mirabile, AD at Welch, Collins & Mirabile, Inc. Mirabile has just been appointed chairman of the club's publicity committee. . . New members are Doris Field, Alfred Lindhorst . . .

Los Angeles: Jim Backus and Pete Burnett presented a Magoo Night for a recent meeting of the club . . . Club was represented by David Rose of Mogge-Privett, Inc. during Sixth Annual Advertising Workshop series. He and

Hal Stebbins discussed: How Advertising Uses Its Tools. George Burt was chairman . . . Club members who contributed time and talent to Community Chest campaign include Walter Criswell, chairman of the CC campaign for the club, of BBD&O; Dave Rose of Mogge-Privett; Bob Wheeler, Young & Rubicam; Mario Donna of Foote, Cone & Belding; Milton Quon, BBD&O; Fred Kaplan of Dan B. Miner; and Don Foth, Ruthrauff & Ryan . . . Art Linkletter was master of ceremonies at last Awards dinner because he was presented with portraits of his family. Those who helped the club by helping Linkletter: Bob Poole, Fritz Willis, Howie Forsberg, Ren Wicks, Joe Henninger. The paintings were on display at first meeting.

Philadelphia: New member is Lemuel B. Line . . . The 1957 club outing will be at the White Manor Country Club. Jack McNeill will be chairman of the committee arranging this . . . The club gold medal, awarded to Mr. Savignac of Paris in absentia at the 21st annual show, was presented to him in person by Joe Smudin when member Smudin was in Paris recently. Smudin reports Savignac is enthusiastic about work of American designers . . . The passing of George L. Huntzinger was noted with great sorrow by his fellow club members.

Toronto: Members met the officers at first meeting and were addressed by R. H. Buckham on the Students Forum, and Robert Langstaad on "How Art Began," an illustrated talk on origin and development of Ice Age art (25,000 B.C. to 10,000 B.C.), and people who created it. Albert Cloutier prepared the slides.

New art-design firm opens in Cleveland

Portfolio, a new artists' and designers' group, has been formed in Cleveland. Address is 1010 Euclid. Principals: Glenn Foster and Herman Newhauser. Staff: Foster and Jerome Comella, sales; Newhauser, illustration and AD; Leo Bisscett, mechanical illustrations; Charles Beregi and Mel Nickerson, design and layout; Ed Panosian, layout and lettering; Fred Lucak and Pete Rechnitzer, key line and production.

Christmas card show planned in Kalamazoo

An exhibit of "Well Designed Christmas Cards" is being planned by Richard Gregg, director of the Kalamazoo Insti-

ute of Arts. The show is planned for December. Gregg welcomes samples on a loan basis, either of mass produced or hand made cards of good design. If interested, write Gregg at Art Center, Kalamazoo Institute of Arts, 421 W. South St., Kalamazoo, Mich.

Johnstone & Cushing notes 25th anniversary

From a phone booth, an idea and a list of fellow artists also out of work after the folding of the old New York World, Thomas A. Johnstone, Sr. grew in 25 years to be a partner in Johnstone & Cushing, with offices at 292 Madison, a creative department including writers, idea and gag men, an art staff of 20 headed by creative art director Alfred Stenzel. Johnstone Senior was comics editor of the World at the time that paper stopped publication. He set up as Thomas A. Johnstone Comic Art Studio in 1931 in a Beaux Arts apartment. For staff members, he got World artists as needed. His first account was from J. Walter Thompson, for Lux Soap. About a year and a half later, in 1933, Jack Cushing joined the firm and sometime later firm named changed to present Johnstone & Cushing.

The company specializes in comic strips, cartoons and industrial comic books. Billing grew from that first J. Walter Thompson account to a present average of 50 accounts a month, including national agencies, and clients themselves. In industrial cartoon books, J&C usually work with clients' advertising managers. Born in the depression, the company's growth direction could only be upward and onward. It has expanded steadily over the years. And it has been promoting the comic strip as one of the best means to tell advertiser's message effectively. In October 1952 the company was awarded the first monthly eight-page color comic section to be bound into a magazine. This was for Boys' Life, which had a circulation then of 650,000. The December 1956 issue, will carry a 16-page color comic section and will have a print order of 1,650,000.

Ten years ago, after Thomas A. Johnstone, Jr. got out of the army (he attained the rank of major serving in the Pacific in the Signal Corps) he joined the firm, becoming third partner. The firm, with the development of television, has entered that field, doing flip cards and strip films to be used as sales training aids. The staff of experienced story artists has included many now famous syndicated editorial cartoonists. Among J&C's grads is Jack Sidebotham, visual creator of "Bert and Harry Piel."



Fashion & drama for paper ads

Campaign for Kimberly-Clark coated printing papers features high fashion, unusual situations, drama. This ad illustrates head, Accent on Performance, with circus scene. Fashion theme is carried out here with smartly dressed little girls. Characteristic tree bearing paper sheets rather than leaves is trademark of campaign. All heads feature word "accent" and a different desirable quality of coated printing papers then follows. Other ads in campaign tend toward much more emphasis on high fashion, with models in couturière clothes, a unique departure from usual trade advertising. Agency: Foote, Cone & Belding, Chicago. AD: Martin Krein. Photographer: Ben Rose. Copy Supervisor: John Cook.

"Protect design research" — designer Dave Chapman

A leading industrial designer, Dave Chapman of Chicago, in an address before the 12th Annual Meeting and Industrial Design Conference of the American Society of Industrial Designers, called for more stringent design patent laws. Truly inventive designs which need not necessarily involve patentable mechanical features result from depth research and analysis of function and other phases of display and packaging, he noted. Professional designers' work often leads them into "areas of unique design if not outright invention. It is these truly inventive designs . . . that deserve the right of protection under the law."

Chapman charged that manufacturers' costs — for testing, tooling for machine production, cataloging, advertising and distribution — are so high today that they can not chance having design and research programs imitated and copied. Chapman therefore concluded that current design patent laws substantially inhibit design research into better products

and a better way of life.

Recently Chapman was a major witness in the design patent case instituted by the Brunswick-Balke-Collender Co. of Chicago against Kuehne Manufacturing Co. of Mattoon, Ill. This case was discussed in Art Direction, September issue, in "Design Patent Upheld." Chapman and the staff of his office, Design Research, Inc., had been involved strongly in the design of a line of contemporary school furniture for Brunswick. The line, with some alterations, had been copied by Kuehne. In an unusual and precedent-setting decision, Chicago Federal Court Judge John E. Barnes held the Brunswick design patents valid, granted Brunswick damages of \$180,375 and an injunction against further manufacture, use and sale of the furniture being made by Kuehne. Thus his ruling validated a design patent in a federal court. In the past judges have generally held a slight change in detail established a new design. Judge Barnes said: I think you have got to judge the ensemble . . . and use the best judgment as to whether the accused design infringes the design of the patent.

more of the story; picture captions set in display size type, dramatic cropping. But above all, change of pace from spread to spread and yet the whole 15½ pages hang together as a unit. The photography combines a feeling of the "candid" with top reportage, and humanness. Each picture seems to have been taken at just the right instant, at just the right angle, and cropped to focus attention on the key point of the story within each picture. This sort of thing is what one expects of the top picture magazines, but the overall effect of the entire story is more than just professionally good. It rates kudos and study by the pros. Allen Hurlburt and Verne Noll collaborated on the layouts. Laura Bergquist was the writer-producer. Photography was by Bob Lerner, Robert Vos, Bob Sandberg, Doug Jones, Milton H. Greene, and Phil Harrington.



Glamorous mood evoked for cosmetics Photographic technique begun earlier this year for Charles of the Ritz by photographer Don Briggs evolves from dreamy, romantic effect into this more sophisticated look. Model Anne St. Marie photographed in warm shades of rose, brown, gold plus flesh tones and in the background a block of purplish gray. Whole effect is seen through mottled glass, behind which model was placed. Colored spots lighted her for camera. Block of copy is placed not too far down in art, so that copy and art are tied closely visually, reinforcing mood of art in theme of copy. This ad, a four-colored bleed page, is for fashion magazines and the New Yorker, Town and Country, Cue. Agency: The Rockmore Co. ADs: Bill Goldberg and Chet Vuckovic. Copy: Harry Pesin.

At last, no smudgy fingers when you change ribbons on the 1957 Royal Portable



Up to Now, you had to reach a corner for ribbon change. No more! No more! No more!



...but on the 1957 Royal Portable you only LOOK at the old ribbon. No more!



...then you just take the new ribbon from the box, slip it on. Nothing to read! Nothing to read!



...then you just take the new ribbon from the box, slip it on. Nothing to read! Nothing to read!



LOOK at your hands! Then you just take the new ribbon from the box, slip it on. Nothing to read! Nothing to read!



The Famous Royal Royal Portable... it's the only one that's so easy to use. It's the only one that's so easy to use. It's the only one that's so easy to use.



Guys and gals, get higher marks this year!

The new clean 'n' easy ribbon changer... only on the 1957 **ROYAL** Portable

How-to illustrations sell new product feature

A series of five color photographs illustrating how to work new ribbon changer on Royal portable, plus headline and few words of copy explaining each step.

This is theme of Royal's campaign for doing away with "smudgy fingers." Color spot of product plus another of students — for additional copy on typewriter-for-homework — completes this double spread. Use of lettering adds interest to simple layout. Agency: Young & Rubicam. AD: Art Seller. Photography: Becker-Horowitz. Lettering: Morris Glickman. Copywriter: Francis Gerhardt.

Color importance stressed at newspaper conference

The first annual newspaper r.o.p. color conference held in Chicago recently heard from Vernon R. Spitaleri, research director of the Knight newspapers, that papers which fail to use r.o.p. color or use it badly will see their advertisers lost to other media. Spitaleri pointed up the increasing use of color in products and warned that magazines and now color television will be getting advertisers' money away from newspapers which do not use r.o.p. intelligently. He advised use of more editorial color, color perception tests for publishers and personnel dealing with color. An added black plate to carry last minute prices, other late information, will make color ads competitive with normal deadlines, Spitaleri said.

Foote, Cone & Belding staffs new Detroit office

A new branch of Foote, Cone & Belding, to employ about 70 persons, has been opened in Detroit at the National Bank Building. Detroit staff will work closely with Chicago, Fairfax M. Cone, presi-

dent, and Fred Ludekens, associate creative head. Marvin Potts is executive AD of the Detroit branch. Robert Freeman, formerly of the agency's Los Angeles office, will be AD. Detroit ADs Robert G. Andrus and Richard A. Clarke are part of the new staff. The new branch will concentrate on the special products division of Ford Motor Co., creating and handling advertising for a new car being designed by Ford.

O. Alfred Dickman chairs TDC 1957 lecture series

Advertising production manager of the New York Herald Tribune O. Alfred Dickman will be chairman of the Type Directors Club 1957 lecture series. Title of the five evening series to run consecutive Tuesdays, March 12-April 9, is "Typography 1957." Theme of the series will be "What's New." Talks will be at the Hotel Shelton, 49 St. and Lexington Ave. Material to be presented will review and interpret typographic trends, show viewpoints of leading agency art and type directors.

New type faces will be shown and discussed as will latest developments in photocomposition, trends in book and

magazine editorial design. A display and critical discussion of award pieces from the Third Annual TDC competition will be held the final evening. Fee is \$12 for series, \$3 per single session. For reservations and further information, write Type Directors Club, P. O. Box 1607, New York 17.



Who keeps him smiling from ear to ear?

Read how America's farmers are able to produce the finest corn crops in history.

Chase Manhattan Bank

Appealing picture keys bank ad This well-fed little boy eating corn on the cob draws reader's attention to page ad, b/w, for Chase Manhattan bank. Then headline leads reader to bank's service — this time to corn farmers. This ad is one in series by Kenyon & Eckhardt for Chase in campaign featuring basic industries and role bankers play in them. Each of the ads also, like this one, has a human interest approach. No professional model is used. This boy is Daniel Ferrizz, selected by art director Bill Baldwin and photographer Gene Friduss in a local school. Copywriter is Malcolm LaPrade.

Masters of British Painting show at Modern

Now on view at the Museum of Modern Art is a collection from the Masters of British Painting, 1800-1950. The exhibition closes Dec. 2. Cooperating museums are California Palace of the Legion of Honor, San Francisco, and the City Art Museum of St. Louis.

New placement agency

Allan Kane has opened a personnel agency specializing in advertising, TV, radio, and publishing. He is a former advertising executive. His associate, Ruth Koenig, has also had advertising experience and for the past five years has been with other personnel agencies. The agency opened in August, is located at 7 W. 46th Street, Circle 7-2588.

Terrytoons offering free course

In a search for creative talent, Terrytoons, a division of CBS Television Film Sales, Inc. will offer a free course in animation to all beginners in cartooning. Gene Deitch, creative director, will supervise the course. He hopes to develop new animators and new techniques, as well as to attract fresh talent. Classes are being held at the New Rochelle studio.

Terrytoons has established a Manhattan sales office at 485 Madison, headed by Newell T. Schwin, formerly with CBS radio spot sales. He will be liaison between Terrytoons and agency or client.

Printers' Ink to be bought by foundation

Printers' Ink, 68-year-old advertising weekly, will be published by a nonprofit foundation to be set up by Printers' Ink Publishing Co. The proposed foundation, which will be functioning in December of this year, will buy the property of the magazine at a price to be reached by an appraisal group of stockholders and foundation representatives. The foundation will pay for the property out of future earnings. Richard W. Lawrence, Jr., president of the publishing company, said that the foundation was not proposed as a tax device. Foundation publishing for the organ will make Printers' Ink "even more effective as an industry clarion," he said. The foundation expects to get industry support because it will be organized to function as an industrywide voice.

The foundation will memorialize John Irving Romer and Ricard Wesley Lawrence, former owners of Printers' Ink. The publication was awarded many honors for its campaigns. The statutes which make false and misleading advertising claims a misdemeanor were pioneered by the magazine.

Present publisher, Robert E. Kenyon, Jr., will leave to become president of the Magazine Publishers Association Dec. 31.

TV Guide program listings to be in 7 Bell Gothic

The new type for program listings in TV Guide is Linotype 7-point Bell Gothic Light with Bold. The changeover was made to increase readability and provide more space for more program information, according to John J. Quinn, the magazine's director of production. Before the changeover was effected, extensive studies were made over the past two years, he said. At least 10 percent more program information can be accommodated now.



Scandale's newest than other strapless with extra-crisp, show-seamless band that slips on freely — shows you it's also priced \$8.99. Hurry and stock it! Wear the world's only girdle with the built-in shape — the days make the difference! At fine stores everywhere. Write: Tru Balance Corsets, Inc., 138 Madison Ave., N.Y. 17.

Humorous come-on for girdles

Mlle. Scandale, conceived by artist Tom Morrow, sells girdles with a saucy humor supposed to emphasize in consumer's mind Frenchness (for trade name and fashion value). A series of ads in black-and-white for actual art, with magenta background, is running in The New Yorker and the New York Times magazine. This selection backgrounds logo in white (lettered by Bernard (Bill) Goldberg, AD at Rockmore Co.) on Mlle.'s characteristic black floppy hat. Headline is used in all ads: You should be in the shape I'm in! Company is offering free 11" x 14" color repros of the mademoiselle (without advertising). Agency: The Rockmore Co. AD: Bill Goldberg. Copy chief: Harry Pesin. Account: Tru Balance Corsets.

Freelancers' difficulties increase with studios' growth

The tendency toward large studios is making the freelance artist's job of selling more difficult and cuts into his income, asserted David Bradshaw, partner in Directors Art Institute, in an address to a recent meeting of the Association of Advertising Men & Women. He stressed that studios' growth came about because of their increasing usefulness to art buyers and art directors. The large art studios offer commercial artists a continuous flow of work, a certain amount of job security and the chance to specialize, he said.

Bradshaw noted that today's artist can earn as much as he wants, depending on his talent, the financial prestige of client, and the frequency with which the artist advertises himself.

Herbert T. Kalmus award presented to Dr. Hanson

First recipient of the Society of Motion Picture and Television Engineers' Herbert T. Kalmus Gold Medal Award is Dr. Wesley T. Hanson, Jr., head of the color photography division of the Eastman Kodak Research Laboratories. He was presented the award during the Society's 80th convention, held in October at the Ambassador Hotel, Los Angeles. Kalmus medal is awarded for "outstanding contributions in the development of color films, processes, techniques, or equipment useful in making color motion pictures for theater or television use." Dr. Hanson was selected for his contributions to Eastman color negative, color internegative, and color print films. This includes the use of color couplers and analysis of photographic characteristics and color requirements for films used in professional color motion picture photography.

Kurshan & Lang signs with union

Kurshan & Lang became the first all-color shop to sign with Blueprint Photo-stat & Photo Employees Union, Local 24910, when Samuel Lang, president of K&L, and Patrick A. McDonough, president of the local, signed a two-year contract covering 23 technicians in the shop. Following picketing of about five weeks' duration, the union and Kurshan and Lang settled for pay increases providing \$5 up to \$8.50 weekly, depending on job classification, an additional increase of \$3 across the board next year; 10 paid holidays annually; the union welfare plan; a pension plan which takes effect March 1958.

One important feature of the contract provides that apprentice periods be definitely limited to 22 months, with pay increases to be paid within that period until journeyman status and pay scale is reached. Vacation time was set as one week for six months' work, two weeks for a year, three weeks after 14 years. Five days of sick leave is granted after a year, 10 days after two years. A feature of time-and-a-half payments for overtime work includes one-half hour rest period for every two hours overtime.



Color, texture, shape mark leather ads

This ad, one in a campaign for Leather Industries of America, emphasizes richness of color and texture, selling products same qualities. Here shoes are featured, in other ads other products made of leather are shown. Triangle has clear red running from bottom center up to top, with lettered logo, "leather," superimposed. Left shades are first a warm brown-gray, then rich brown. Right side is a swatch of rich olive green. Center of triangle is a looking glass, circled in dull gold, reflecting shoes — center green shoe has red insert, right shoe is its mate, left shoe of brown trimmed in lighter tone is placed on a background of its colors, but ties into central swatch of red.

Only copy is the logo, a script suitable for fashion publications but also conveying feel of leather, and headline: The Only Look! Signature of account appears in lower right, as small as possible but easily noted because it prints over background of lightest warm gray. Logo was developed by Harry Winters last year and is being used in whole campaign, including this ad and from Sept. 1 New Yorker. The ads are being used as promotion pieces in department stores for display in appropriate departments. Agency: Peck Advertising. Paul Kennedy, senior AD, and AD Robert Otter developed campaign. Photographer was Leonard Balish.



Two tires in three pages

Three 4-color pages running in popular magazines plus one trade, Automotive News, introduces public to Firestone's two new tires. First page, a right-hand, just announces — getting attention by poster device, models watching forthcoming announcement, product just lightly sketched. Flipover opens to double spread, showing autumn and winter (car plus models in appropriate setting) and product beneath leading art. Enough air around tires to highlight them next to copy blocks. Product name in head always appears in red for quick and heavy identification.

Agency: Campbell-Ewald, Detroit. AD Bob Hungerford had photographer Paul Radkai of New York plus 12-man crew shoot snow scene in Connecticut — not in appropriate season. In 90-degree heat, a snow making machine and a truck loaded with almost a ton of ice blocks came to spot in Lakeville. Ice was ground into fine snow which was then blown out of flexible hose onto car and area. Sky was retouched to match snow scene.

Second Russells-Springs Maid action pending

Springs Cotton Mills and Marboro Book Shops, principal defendants in the suit brought by model Mary Jane Russell and her husband, Edward T. Russell, have received an extension to original date set, Sept. 20, for their answer to the Russell's second complaint suit for more than \$4 million. A suit brought by Joseph Cahill, male model in the case, will also be answered. Suit brought by Richard Avedon, photographer in the case, has been dismissed by the court.

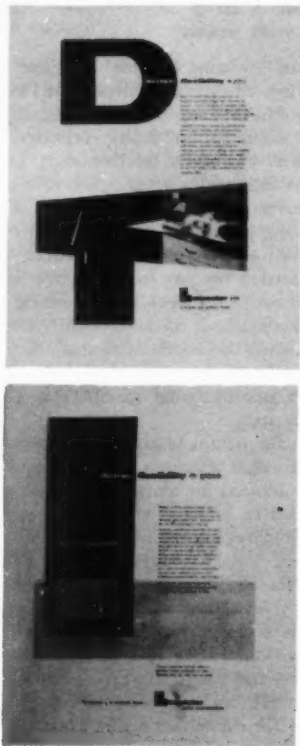
The Russells had been instructed to rewrite their original suit. They did and present suit identifies Springs Mills as a company which has been advertising bedsheets "as an article of sex." Complaint states that the company's advertising is held to be offensive and in bad taste. Therefore, if model Mary Jane Russell had accepted jobs from Springs Mills, she would have ruined her professional standing, complaint stated.

History of action: Mary Jane Russell and male model Joseph Cahill had posed for ad by Marboro Book Shops. Ad, photographed by model fashion man Richard Avedon, showed the models decorously reading in bed. Spring Mills bought the picture for \$200 from Marboro, altered it, and used it to promote sheets, also Elliot White Spring's book, *Clothes Make the Man*.

To be decided: If standard release forms (of which there are several kinds) signed by models are in fact legal. Mrs. Russell said she signs 750 of these forms annually, but in each case it is understood that she poses for specific client and specific purpose. She also claimed that Marboro's sale of picture violated oral agreement between herself, Avedon, and Marboro. The retouched ad ran in *Ladies' Home Journal*, *Look* and *Promenade*, also defendants in the case, as are Marboro's agency, Friend-Reiss, and C. L. Miller Co., the Springs Mills agency.

Design award for collapsible metal tube

The Package Designers Council will present a cash award of \$1000 to designer of the most outstanding collapsible metal tube entered in the Third American Package Design Competition. Presentation of all awards in the show will be made Feb. 15 at a luncheon to be held at the Plaza hotel. The special tube award has been made available by the Collapsible Tube Manufacturers Council, official organization of the 16 Ameri-



Clean, interesting design art and copy theme

Campaign for Lancaster Lens

Company, producers of glass components for industry, feature clean and interesting design in advertising layout and in theme of copy: design flexibility in glass. Each ad shows a product using glass in a different way than the ad preceding it or following it, thus carrying out theme of design flexibility. The company was awarded two advertising prizes at the annual creative awards competition of the National Advertising Agency Network which was held in Osterville, Mass. Premier Award for campaign, Design Flexibility in Glass, and Excellence Award for physical appearance of magazine ads were presented. The entry was in competition with over 480 others from 36 agencies in the United States and Canada. Judgments were based on copy, artwork, and sales results.

Agency: Howard Swink, Marion, Ohio. Account Executive: Gene Poling. Creative Director: Jim McNoldy. AD: Don Yoder. Artists: Wes Spangler, Del Martin, Jack Davis.

can manufacturers in the field. PDC competition is open to all designers, product manufacturers, packaging suppliers, advertising agencies and others in this country and Canada. Full information is available through Package Designers Council, Competition Headquarters, 12 E. 32 St., New York.

Cunningham & Walsh promoting Advertising Week

Advertising Week, Feb. 10-16, will be promoted by Cunningham & Walsh. The agency will work with Thomas D'Arcy Brophy, chairman of Kenyon & Eckhardt, who is general chairman for Advertising Federation of America's national advertising week committee.

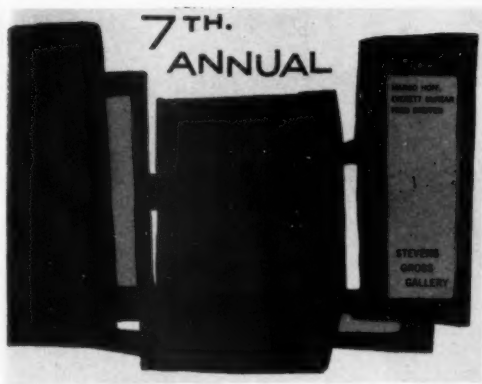
Area tone control for TV transparencies

A special technique that processes color transparencies to achieve a wide range of pin-pointed effects at less cost than usual methods is called Visa-Matic. It was invented by Nicholas Guida. The retouching involved intensifies values and brings objects into sharper relief. Device permits changing of intensity in

selected areas of a slide as well as overall. Visa-Matic slides may also be used for b/w commercials. Because of subtle color gradations, they acquire a richer tonality than slides actually made up in b/w, Visa-Matic Corp. reports. Further information is available from Irving Stein, contact representative, and from the New York office of the corporation at 49 W. 32 St.

New dye synthesis widens infrared absorption

A new dye synthesized by Donald W. Heseltine of Kodak Research Laboratories has its absorption maximum at what is believed to be the farthest point yet reached in the infrared. The new dye is of the cyanine group from which scientists select spectral sensitizers which, when added to photographic emulsions, make them sensitive to additional regions of the spectrum. New dye is known as a thiahexacarbocyanine. It is discussed in a paper by Dr. Leslie G. S. Brooker and Dr. Paul W. Vittum, "A Century of Progress in the Synthesis of Dyes for Photography," prepared for presentation at the Perkins Centennial held at the Waldorf-Astoria hotel.



7TH ANNUAL ART DIRECTORS CLUB OF CHICAGO FINE ART SHOW

Chicago art directors, the men directing the visual appearance of some of the nation's leading advertisers, showed their fine-arts painting and sculpture at the Michigan Avenue galleries of Stevens-Gross, during October. Divorced from the pressure of deadline, clients and the cash-register, they demonstrate an enviable exuberance, vitality and spirit in their work.

Judges Margo Hoff, Everett McNear and Fred Steffen expressed their combined impression of the show by stating, "May we say that we were overwhelmed with the fine caliber of painting submitted to this exhibit." Earl Gross who has organized the show each year since its inception in 1949, expressed the belief that this is the finest to date.

The thirty-three items of painting and sculpture range from completely non-objective to super-realistic. Gay moods are sharply contrasted by sober sensitive expressions. A variety of media, oil, water color, gouache, clay, tempera, casein were used by the artists. •



1)



2)



3)



4)



5)



6)

- 1) William Woolway, First prize winner
Art Director at Weiss & Geller
Advertising Agency
- 2) Earl Gross, President
Stevens-Gross Studios
Luther Johnson, Art Director,
Young & Rubicam
Fred Steffen, Juror, Free Lance Artist
Bob Clark, Art Director
Campbell Mithun
- 3) Everett McNear, Juror
Daniel Catton Rich, Director Art Institute
Dr. Galencio
- 4) Joe Marshall, Stevens-Gross Studios
Fred Steffen, Juror, Commercial Artist
George Baier, Art Director,
J. Walter Thompson
(Honorable Mention) Bob Woolf, Art Director
Niagara Lithograph Corporation
- 5) Earl Gross, President
Stevens-Gross Studios
John Breunig, Art Director
Foot Cone & Belding
Everett McNear, Commercial Artist, Juror
Dick Prezebel, Art Director
Vice-President, Compton Agency
3rd Prize Winner
- 6) Susan Jackson Karstrom

an inspiring sensitivity to the wedding of words and art

CHICAGO'S 24th

The year 1956 was a banner one for advertising in the Middle West. We believe the winners in the 24th Annual Exhibition of Chicago have successfully met New York's challenge — and have presented one in return.

We also believe the samples on the following pages show an inspiring sensitivity to the wedding of words and art techniques — both working together for a better understanding between the advertiser and his audience.

The keen competition was reflected in the more than 1800 entries submitted. Of these, 219 were selected from which six medal and nine merit awards were chosen. The television entries numbered 103 from which 12 were selected; three medal awards, four merit awards and five honorable mentions.

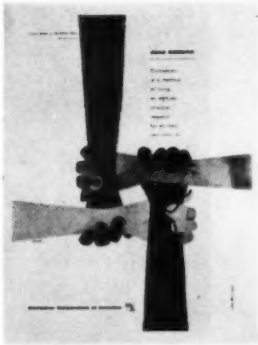
The print jury consisted of Bradbury Thompson, art director, Mademoiselle; Robert Pliskin, executive art director, McCann-Erickson; and Carl Harris, art supervisor, Young & Rubicam, all of New York. Serving on the TV jury were Norman Tate, TV art director, N. W. Ayer & Son, New York; David Zilis, TV art director, Leo Burnett, Chicago; and Harry Lange, VP in charge of TV productions, Kling Film Enterprises, Chicago. The judging took place at Kling Studios.

Awards were presented, at a combination exhibition opening and cocktail-buffet, in the auditorium of the distinctive new Prudential Building. All 219 selections will be on display in the Prudential's Second Floor Gallery from

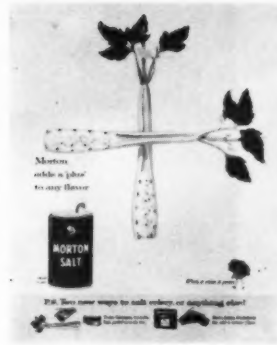


Show chairman, Robert Patterson, AD at McCann-Erickson.

*Robert A. Patterson
General Chairman,
Art Directors Club of Chicago ·
24th Annual Exhibition*



1)* art director: Walter Reinsel
 artist: George Guisti
 agency: N. W. Ayer & Son, Inc.
 advertiser: Container Corporation of America



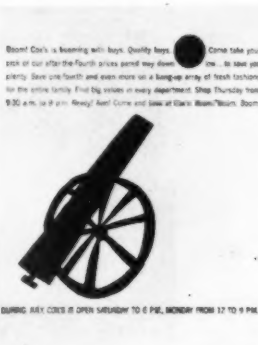
2) art director: Thomas Gorey
 artist: Will Nelson
 agency: Needham, Louis & Brorby, Inc.
 advertiser: Morton Salt Company



3)* art director: Frank C. Johnson
 artist: Frank C. Johnson
 agency: Needham, Louis & Brorby, Inc.
 advertiser: Hotpoint TV



4) art director: Art Meltzer
 photographer: Bert Stern
 agency: Weiss & Geller, Inc.
 advertiser: Inland Steel Company

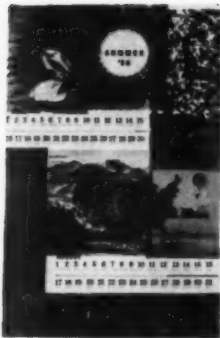


5)* art director: Arnold Varga
 artist: Arnold Varga
 advertiser: Coz's Inc.



6) art directors and artists: Fran Foley—John Bradford
 advertiser: Marshall Field & Co.

*medal winners



7)* art director: Rhodes Patterson
 artist: Carl Regehr
 advertiser: The Veritrons Company



8) art director: Walter Howe
 designer: Doug Lang
 photography: Richard Avedon-Larry Fritz



ADCC president Burton Cherry and judges Bradbury Thompson and Robert Pliskin (McCann-Erickson, N. Y.) relax.

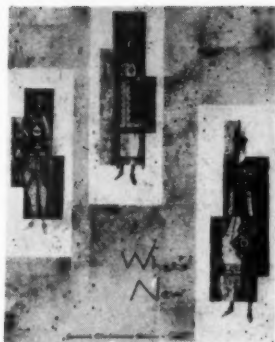
Coffee (?) break - judge Robert Pliskin with show chairman Robert Patterson (McCann - Erickson, Chicago).



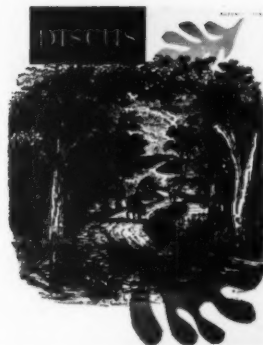
11) art director: Walter Leont
 photographer: Wesley Bowman
 agency: Kenyon & Eckhardt, Inc.
 advertiser: Whirlpool-Seeger Corp.



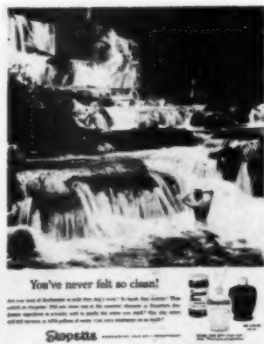
14)* photographer: Wesley Bowman
 art director: David G. Wylie
 agency: Kenyon & Eckhardt, Inc.
 advertiser: Blatz Brewing Co.



advertiser: R. R. Donnelly & Sons Co.
 9) art director: DeForest Sackett
 artists: various
 advertiser: Abbott Laboratories



10) art director artist: Robert Amft
 advertiser: Lake Shore Club, Chicago Club Magazine



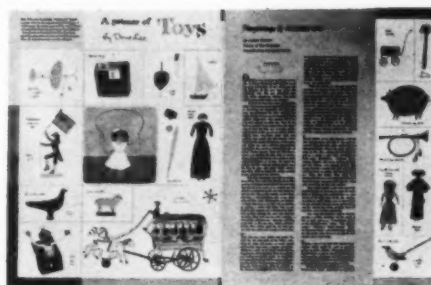
12)* art director: Henry Billaton
 photographer: Irving Penn
 agency: Earle Ludgin & Company



advertiser: Helene Curtis Industries, Inc.
 13) artist: Will Nelson
 art directors: Hal Smiley-Bob Taylor
 agency: J. Walter Thompson Co.
 advertiser: Swift & Company



20)* art director: Roland Martini
 photographer: Valentino Sarra
 agency: Gardner Advertising Co.
 advertiser: Pet Milk



21)* art director: Norman Jonsson
 agency: Leo Burnett Co., Inc.
 advertiser: Pabst Brewing Company
 producer: Kling Film Enterprises

*medal winners



Clockwise:

Print jury giving an entry the works—Carl Harris (art supervisor Young & Rubicam), Bradbury Thompson (AD, Mademoiselle) and Robert Pliskin (executive AD, McCann - Erickson, N. Y.).

Show judge Carl Harris deep in thought.

Norman Tate, Harry Lange and Dave Zilis reviving after 9 hours judging of TV commercials. Mr. Tate is N. W. Ayer & Son TV art director. Harry Lange is Kling Film Enterprises vice president, and Dave Zilis is TV director for Leo Burnett.



15) *photographer: Kenneth Heilbron*
advertiser: Francis Foley
advertiser: Marshall Field & Co.



16)* *artist: Doris Lee*
art director: DeForest Sackett
advertiser: Abbott Laboratories



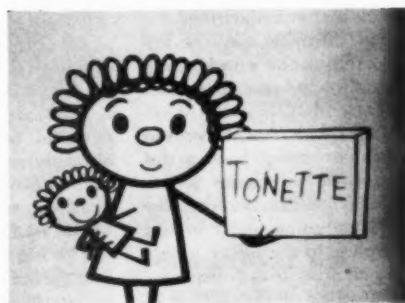
17) *artist: David Stone Martin*
art director: DeForest Sackett
advertiser: Abbott Laboratories



18) *artist: Arnold Blanch*
art director: DeForest Sackett
advertiser: Abbott Laboratories



19) *artist: Fred Steffen*
art director: Robert Bruce Crippen
advertiser: The Kiwanis Magazine



22)* *art director: Lou Keller*
photographer: UPA, Hollywood
agency: North Advertising, Inc.
advertiser: Toni Company, Tonette

*medal winners



there is an accounting for taste

... a study of the housewife's esthetic response to advertising

by Andrew Armstrong, vice-president in charge
of creative service, Leo Burnett Company, Inc.

Our interviewers in Chicago did a survey recently that broke some established research rules. They deliberately set out to get the kind of answers they had always thrown away in previous surveys—the answers respondents give when they take off their consumers' hats and put on their advertising hats—the answers that show the interviewees are "experting the ads". The answers that usually go right into the wastebasket.

Now for years we've been measuring *readership*, and *impact*, and *retention* and *comprehension*—and most recently we've been reaching deep into the public psyche for the subconscious *motivation* of the response.

We don't put down what they say, any more. We put down what they would have said if we hadn't been listening.

But still we are building a limited picture of reality. We are pick-y and choosey, in our tabulating and summarizing.

We have been throwing out the answers that could tell us one simple thing—DO PEOPLE LIKE OR DISLIKE A PARTICULAR AD?

Perhaps we can add another dimension to copy research, or *bring back* a discarded dimension—to a science whose brightest people say it still has a long way to go. So here I am going to try to add one more little piece to the jigsaw puzzle of consumers' reactions to advertising—do they *like* your ad, or do they *dislike* it, and if so, *why*?

This may throw some additional light on the great big subject of Taste.

"Do they like your ad or don't they?" The answer can put one more finger on what makes up the sale. Just as the *impression* a salesman makes on the buyer is a part of the sale, so is the impression

an ad makes. What I will show you is a rough measure of the *personality* of an ad rather than its content. *In other words, it's the way the salesman looked to the buyer, how he "appealed" to the buyer, rather than what he said.* If I can labor this analogy a little further, I am going to show you whether the reader liked the way the ad was dressed, the expression on its face, its manner and its overall personality, the way it *spoke*, rather than its actual words.

My personal belief is that the thoroughly unreasoning initial reaction to an ad may be almost as important as the absorption of its message. Sales to women, particularly, are made largely on an emotional plane. The good looking, the likeable, the friendly door-to-door salesman is usually the best salesman. Shouldn't the same thing hold true, in some degree, for an advertisement?

Now if this wastebasket survey sounds as though it took some new and earth-shaking techniques—it did not.

Our problem in the past has been to shut women off, when they vocalized their personal tastes. So here it was almost absurdly simple to get them to give us their "liking score" on an ad without too much regard for the thought content of the ad itself.

The big trick was to get the housewife to divorce her *conscious self-interest* from her aesthetic ranking of the ad. In other research methods, an ad for a product a housewife likes, wants or needs is apt to do better than its intrinsic merit warrants. The questions in this little survey seem to eliminate that tendency.

Remember, the old base of research remains intact. These responses expressing like or dislike for an ad are *not* a measure

of the selling effectiveness of that ad—and are not intended to substitute for such a measure. But they *can* fill us in on what is still an uncharted area of consumer motivations:

DID THE AD MAKE A FRIEND OR ENEMY OUT OF HER BEFORE SHE LISTENED TO WHAT IT HAD TO SAY?

DID IT GET A POSITIVE OR NEGATIVE RESPONSE?

In our "wastebasket" survey, we asked 94 "average housewives" to make like ad experts, to express their tastes on 40 ads, in eight categories of product.

We asked them to talk about each of ten groups of ads.

"Which ad in this group appeals to you most? Which do you like least?"

We gave the ladies a chance to air their pet gripes and broadcast some of their long-repressed advertising theories. Now for the big extra feature of this survey.

At the same time we interviewed the housewives, we interviewed a hundred creative people in 9 Chicago advertising agencies, including our own.

67 copywriters and 33 art directors—all experienced, highly talented people. We wanted to get some relationship established between their tastes and the housewives' tastes.

We asked *them* for *their* own personal likes and dislikes on each ad. Then we asked them to go 'way out on the limb. We asked them to predict which ads the housewives would like and dislike.

Here are the ads and our results. You will see how the housewives actually responded to each and how the advertising people *thought* the housewives would respond.

The first group deals with soaps and detergents.

Get dishes out of the way FAST!

1 d it's Lux-mild on your hands

Just arrived! The only detergent that Contains its own Bleach!

3 Oxydol! Only Oxydol!

GROUP A

Here, I think, is a finding that can have wide application in our business. The ad that won, and quite conclusively, is the ad for Lux Liquid.

Lux Liquid Detergent ad. We had to read the comments pretty carefully to find out why. This is an emotional and subjective victory, rather than an objective one. As a result, the women were a little vague in their responses. Things like, "Everyone hates dishes," and "This ad strikes home," are not very revealing. But we kept wading through their com-

Your eyes prove... it works!

Only BAB-O with Bleach cleans away coffee, tea, fruit stains so quick...so easy!

2

"Window test" proves blue Cheer washes so white you can see the difference!

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ments and finally we hit on the one we think summed up what all these women were obliquely saying. It's a statement of great simplicity: "Nobody appreciates how many dishes we do."

Possibly your first thought is, "Well, if this ad won her sympathy, wouldn't it have done even better if it had showed the mother washing that mountain of dishes instead of just sitting there."

I don't think so. Apparently it was the restraint of the picture that made friends. If the ad had been obvious in its sympathy for the poor overworked housewife, the readers might have taken

a mass powder.

Here the dishwashing problem is recognized, but not as the great American tragedy. Instead, there is a little humor in it, a little sense of proportion.

Women liked this ad because they saw in it an emotional truth grounded on the emotional background of the product itself.

The advertising people in our survey also gave it first place—but for different reasons. They cited the freshness of approach to an old familiar problem. They talked much of the problem headline and the solution offered. The housewives hardly mentioned the words. They talked mostly of the illustration.

Bab-O ad #2. Here's the housewives' second ranking ad in this group.

The eyes seem to have it. They get more mention than any other single part of the ad.

The ad people ranked it last in the group. They said the dominant eyes detracted from everything else. They said the headline was unbelievable.

The housewives hardly mentioned the headline.

Cheer Ad #4. The housewives who liked this illustration picked this one. The ones who disliked the illustration rejected the ad.

They didn't say much about the window test itself, although the ad people thought they would. Most women were verbal only about the picture. They thought it melancholy, *inappropriate*—too "angelic" for a heavy duty soap flake.

The Oxydol ad came last in its group among housewives—apparently because the idea is *all* in the copy with *none* in the picture—so they said. "The picture has nothing to it."

The professionals were inclined to agree. They felt it looked like a trade ad.

FOUR CEREAL ADS

As a member of the Leo Burnett Company, I am suitably embarrassed by the findings here. The number one ad on the "liking" chart was the Kellogg's Flakes ad #2. To compensate, there's a Burnett ad later that laid an aesthetic egg.

Kellogg's Corn Flakes Ad #2. There were three main bodies of reasons for this choice. The first centered on the pic-



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ture of the youngster. He looked like "a real boy," "an all-around boy," "all-Boy." They saw he had freckles on his nose and scratches on his arm.

A second group of answers had to do with the simplicity, the directness, the speed of the message. One woman said, "The picture and caption go hand in hand. You don't have to read all the fine print. It explains itself."

Comments that the picture should carry the *whole* message occur time and again throughout the housewives' play-backs.

The third group sound even more professional. "This kind of ad makes you stop and look—draws your attention to the name Kellogg's. It has real life in it." Women show much awareness of "stopper" value as a characteristic of good advertising.

The advertising people we surveyed liked this ad best for the same reasons, essentially, as the housewives—of course with more mention of the copy.

They guessed, too, that the housewives would choose it.

Post Sugar Crisp Ad #3 ranked second. It had the fewest "liked least" responses. But it had the most "neutral" responses.

Most women who liked it were under 35, and their words are "clever", "amusing", "cute", "happy", "colorful". They seemed caught by its gaiety.

Our ad people underestimated the ad's fun appeal, and remained largely neutral. Perhaps some of them forgot how much women tend to see such ads through their children's eyes.

Quaker Oats Ad #4. Service ads like this one seem to appeal more to the lower educational groups. The fifth of our sample who liked it best talked about meal-planning help they might get from this ad.

The advertising people liked it least of the four, echoing the consumer's negatives. "It tries to do too much." "It's low in appetite appeal." But because it contained service ideas, they thought housewives would like it better than they actually did.

Corn Kix Ad #1. The giant close-up brought the strongest negatives. Apparently it seemed grotesque to too many women—forcing them into an unaccustomed frame of visual reference.

The ad people showed more sophistication. The unusual view didn't bother them as much. But they realized the trouble the consumer might have with it.

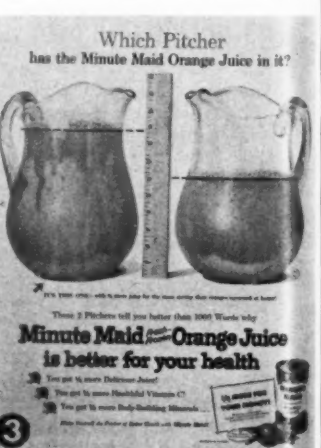
So far the creative people and the housewives have been seeing pretty much eye to eye. For different reasons, possibly, —but eye to eye nevertheless.



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SET OF BEVERAGE ADS

For some clues on this one . . . the winning ad here was . . . most liked by the younger women . . . most commended by mothers for its appeal to children . . . strongest on the "fun" side . . . On the other hand it was . . . most ignored by the advertising people . . . judged by writers and art directors to be "uninformative", "uninteresting", lacking in appetite appeal, and without an immediate message or basic selling idea.

And the advertising people were certain the housewives would walk right by it. But—the Bakers Chocolate ad was strongly the winner.

Baker's Chocolate Ad #2. Women say that children would like this ad and the product is for children—therefore, they like the ad too. It is the kind of ad children show their mothers, and on products like this mothers apparently are interested if the children are interested.

Minute Maid Ad #3. The advertising people thought the housewife would like this one best. She liked it least.

They felt they saw through this ad, but figured she might not.

Much of its negative for housewives came from seeing this idea too often on television. Taste may have a fatigue factor, even toward advertising.

Ad people thought the housewife would embrace the economy message. Instead, the ladies mistook the comparison. They thought Minute Maid's amount was compared with other canned brands, instead of with fresh oranges.

Pepsi Cola Ad #1. This beautiful ad lost because the product seemed lost. Many women said it looked like a clothes ad, while they yearned to have it look like a soft drink ad.

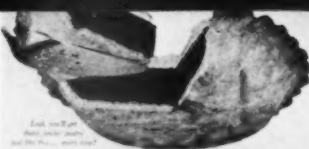
The professional ad people couldn't divorce it in their minds from its campaign, which is doing a much-admired job of product-image-building against frightful competition. Their intellectualized liking for it was so strong, they tended to think housewives would like it better than the results show.

Nescafe Ad #4. The illustration here didn't excite enough housewives.

Again, the ad people found more in the illustration than meets the eye. They couldn't avoid seeing the selling idea behind it.

However, their own tastes here didn't mislead them, in their estimate of the housewife's reaction. They didn't think it would draw her vote. They didn't think raw beans would appeal to her as much as finished coffee might have.

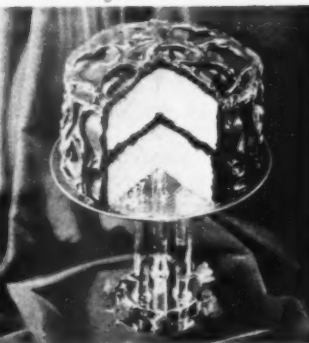
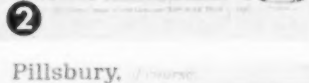
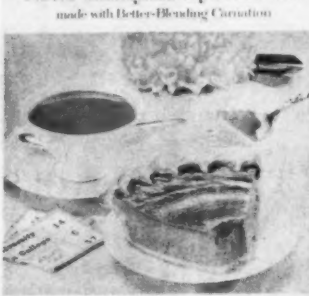
Now—here's a group of dessert ads where the housewife and the creative man held the same opinion.



Crisco ends pie crust failure!



Never Grainy...always Smooth



DESSERTS

She liked one ad here better than any other in this survey.

The creativeman said it was a fine page—but he thought the housewife would be looking for more information than this ad contained.

She said, in effect, "the picture is great and it tells you everything. A pox on informative copy, when the whole story can be told in a picture."

With a crocodile blush, I give you the Pillsbury page.

Pillsbury Cake Mix Ad #3. Two thirds of the housewives like this ad best. One half of the advertising people liked it best.

But only one-third of the advertising people thought the housewives would like it best.

Crisco Ad #1. Almost half of the ad people like this ad best.

Almost half of the ad people thought the housewives would like it best.

Less than a fifth of the housewives liked it best.

The housewives showed more neutrality than negative response. From the playbacks, it would seem that the unfamiliar, worm's eye view of the pie confused them.

The creative people mentioned the pie crust failure problem and its solution, the unusual photo angle, the emotional appeal, the promise—all these as hooks for the housewives interest.

The few gals who *did* like the ad, liked it for *none* of these reasons. They like it for whatever taste appeal they found in the illustration.

Carnation Milk Ad #2. The housewives liked this one least, primarily because of its colors.

The ad people were indifferent to the headline and service idea.

They underestimated the negative effect the picture would have on the housewives.

Dromedary Cake Mix #4. This ad excited a large measure of complete neutrality among housewives.

Throughout the survey, our interviewers met a strong vote for *relevancy* of illustration.

The housewives couldn't see why Girl Scouts should be featured in a cake mix ad. They wanted the cake to have top billing.

The ad people were much more vocal in their protests. They criticized this page, element by element, and suggested revisions in every part of it. They disliked it most of any ad in the 40, and were sure it would fail with the housewives. It did.

**BENDIX announces
A NEW KIND OF WASHING POWER.**

Only Bendix clothes
cleaners function with Bendix Power Surge.

The new BENDIX clothes cleaner is the most powerful machine ever designed. It has a special agitator that gives clothes a "power surge" action. This means that clothes are washed more thoroughly than ever before. Bendix clothes cleaners are available in 12 volt and 115 volt models. They are the most economical and most efficient clothes cleaners ever designed.

**BENDIX
POWER SURGE WASHER**

1

**NEW KELVINATOR AUTOMATIC WASHER
HAS 3-WAY AGITATOR FOR CLEANEST CLOTHES!**

WATER ACTION • CREATOR ACTION • SHAMPOO ACTION • WATER ACTION

2 *elvinator*

**ONE-WAY TRIP FOR DIRT
TAKES IT FOR THE CLOTHES, THE TUB FOR THE DIRT**

**MAYTAG
AUTOMATICS**

3

**NEW 1000 G-E FILTERED WATER GIVES YOU
CLEANER CLOTHES—NO LIME FUZZ!**

GENERAL ELECTRIC

4

ADS FOR AUTOMATIC WASHERS

There was no really clear winner in this group.

Bendix Ad #1 was a clear loser.

No one knew why a woman would put on her gloves to wash clothes. The main illustration took the top Artists Guild award in Chicago. But its action proved too strange for the housewives.

Maytag Ad #3. While housewives spoke of simplicity—"You see the product without a lot of 'hodge-podge'"—many said the message didn't get into the Maytag picture.

Many advertising people agreed. But again they underestimated the housewife's reaction to pictures, predicting her rejection almost solely on a copy basis. While writers found the headline interesting. They didn't think the housewives would. They thought she would reject the ad on a copy basis. With one exception, nowhere in the survey did women react to copy strongly enough to use it as a reason for voting against an ad.

GE Ad #4 seemed clearest to both the housewives and the advertising people. Women said the pictures and story work together. Clarity got it the most votes in almost identical percentages, from both writers and art directors.

The ad people liked it so strongly, they felt the housewives couldn't help agree.

Kelvinator Ad #2. The ad group strongly rejected this ad as cluttered. They discounted the drawing power of the family group picture. Housewives liked the ad much better than the writers thought they would, and much better than the writers themselves liked it.

Lustre-Creme Shampoo

**New! Dries...
...it Beautifies!**

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in Red!

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THAT IVORY LOOK

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BEAUTY AIDS

There was one overwhelming favorite in this group.

The ladies liked it. The agency liked it. And the agency people guessed the ladies would like it.

Everybody should like it.

Ivory Soap #3. After all, the prettiest fire-fire gimmick in the text books of advertising.

It was a baby picture.

And while the layout is out of the text books too, it conveys cleanliness. "A clean age—even the print is clean looking."

Here then is a strong combination of emotional appeal, clarity, and relevancy—a soap that's mild enough for a baby—and a beauty ad that's clean.

Cashmere Bouquet Ad #2 ranked last in the group among housewives.

The model seems to be largely responsible.

They just plain didn't like her. "She's ugly. Her mouth looks awful."

"She's too artificial." "... has too much mouth . . . doesn't have a sweet look."

"... most unnatural face I've ever seen"

"looks like a mask." "The girl is overdone."

"These don't look like her own lips."

Apparently, said our interviewers, most women want make-up to be unobtrusive, in good taste, and natural — and this model didn't quite carry it.

Remember, the housewives were under 35 and over 35 and from all educational and cultural levels. Please don't visualize them as a bunch of biddies scratching at a lipstick ad. Many of them had glamor of their own.

Deep Magic #4. The main housewifely response here was neutral. Everyone liked the model best of anything on the page. But otherwise a general indifference prevailed.

When the advertising people saw it, one writer said "the art director had a picnic." They felt it was over-sophisticated, self-conscious, and complicated. Sort of a do-it-yourself layout. They guessed wrongly that the housewives would share their violent rejection.

Art directors were remarkably divided. 50% liked it least. 30% liked it best. 20% were neutral.

Lustre Cream Ad #1. Miss Rhonda Fleming flattened this part of the survey.

The housewives think that movie star testimonials are phony.

The ad people think that movie star testimonials are phony.

The ad people think that housewives think that movie star testimonials are phony. Any questions?

An important message to everyone who takes complete care of themselves, colds, influenza, muscular aches.

GET FASTEST PAIN RELIEF WITH
BUFFERIN
Acts twice as fast as aspirin!
Wear it tightest your stomach!

1. Bufferin is a buffered aspirin. It is gentler on the stomach than aspirin. It is also more effective than aspirin.

2. Bufferin is a buffered aspirin. It is gentler on the stomach than aspirin. It is also more effective than aspirin.

3. Bufferin is a buffered aspirin. It is gentler on the stomach than aspirin. It is also more effective than aspirin.

COLDS! EVEN VIRUS COLDS!
Ready Dissolved Compound Of Medicines For Control Of Cold Suffering Later On

Throw Off Effects Better!
Break Them Up Faster!
Shorten The Time You Suffer!

SUPER ANALGIN
Rapid relief from colds, influenza, headache, toothache, neuralgia, rheumatism, muscular aches, and all other pains.

2. Super Analgin is a powerful analgesic. It is also a mild antipyretic. It is also a mild antispasmodic. It is also a mild antitussive. It is also a mild antidiarrheal. It is also a mild antipruritic. It is also a mild antipruritic. It is also a mild antipruritic.

Here's How Bayer Aspirin Helps Millions
FEEL BETTER FAST!

3. You can take Bayer Aspirin any time... because its use has never discovered a safer, faster, and more effective pain reliever. It is used by millions more people than any other pain reliever—without chemical drugs!

Feel Better Fast—Get BAYER ASPIRIN

Throat raw and scratchy?
LISTERINE
for Quick relief!

4. At the first sign of a Cold or Sore Throat—
LISTERINE ANTISEPTIC—Quick!

4 HEADACHE REMEDIES

Three of these ads carry negative, or "scare" appeals. The fourth promises a positive benefit. It won. That was the Bayer ad.

Bayer Ad #3. I think that is about what you should expect. Since this is a report of sensory rather than intellectual reactions, it would seem obvious that pleasant ads would win out over unpleasant ones.

I would not want to bet my money that there was too much relationship here between the score and the selling effectiveness. Selling pills and nostrums is probably less a matter of making friends than is true of almost any other merchandise. I should imagine that a pill advertiser would be ill advised to pay too much attention to our "wastebasket research."

However, this is not a survey to indicate mental activity in either housewives or advertising people.

It is a study of tastes. The tastes of both as related to advertising. And the taste of each related to the taste of the other.

THE MODERN RICE

One change any meal-and-gravy man will like!

Any woman can cook it fluffy every time!



Uncle Ben's SELECTED LONG GRAIN RICE

1

Feel "guilty" about your appetite?

Sugar can help you control it!

Your appetite is directly related to your body's need for energy. Sugar oxidizes energy—releases available faster than any other food. By helping to overcome hunger that leads to over-eating, sugar can save you many calories that artificial sweeteners do.



"Scientific Nibblets"—a new way to more effective weight control

2

It's a great old world for the kid who's got a pocketful of RAISINS



3

Quaker develops new oatmeal that cooks completely in just one minute

NEW FRONTIER TESTED ORIGINAL OATMEAL, AND ITS NEW FRONTIER OATMEAL CAN HELP YOU CONTROL YOUR WEIGHT



4

FOODS IN BLACK & WHITE

We tested these because we wanted to find out what happened when you eliminated appetite appeal as a reason for preferring one food ad over another.

From the lukewarm comments, it is obvious that these ads didn't arouse much enthusiasm. Possibly this indicated that we should take a further look at black-and-white versus color advertising for food.

The ad that won was the raisin ad, and about all that women could find to say of it was that "the happy-looking, typical boy" gave the ad a feeling of fun.

The other ads in the group were criticized for their long copy. Evidently, this rating method does a disservice to what might be called "thoughtful" advertising that does not make an instant appeal to the senses.

Raisin Ad #3. The ad people felt just the way I do about the winner in this group. We all object to an ad that is cute and nothing more.

It seems clear from this ad and others in the survey that the housewife's taste in advertising—not what sells her something, but what she likes to look at—doesn't have to contain a competitive advantage or even an important idea of any kind. A cute, friendly or amusing presentation of the product can be enough to get a positive aesthetic response from her—especially when she's under 35.

Contrariwise, advertising people demand much more of advertising than consumers do—just as a dentist wants his bridgework to have craftsmanship although the patient will be satisfied if it looks pretty. Now one ad in this group was the one I promised a while back.

Sugar Ad #2. From other research we know this is an effective selling ad, registering its message well.

Aesthetically, it laid a large egg. The advertising people—who like it best in the group—laid another egg when they guessed the housewife's reaction. They thought she would like it best, too. She didn't, by a wide margin.

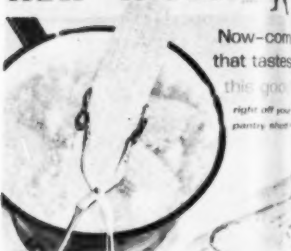
The writers and art directors liked it best of all 40 ads. Perhaps their excitement as craftsmen carried them away.

Like the dentists, they had good professional reasons for liking the bridgework. But these reasons escaped the housewife.



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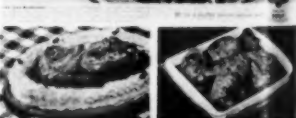
NEW NIBLETS



2

New exciting way to cook with onions

Eventual ONION SOUP



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GROUP

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GROUP OF FOODS IN COLOR

Again we heard from women what we already knew. Women are inclined to like a food ad about as well as they like the appetizing picture in it.

Hunt's Ad #1. In this case, the Hunt ad beat the other three. The comments were largely about how good the food looked, how pleasing the colors were. "It makes you want to eat from the picture." And the ad people liked it best, too.

Note that the *appetite appeal* ad by Hunt's won out with women over the *service* ad by Campbell's.

Campbell Ad #3. The ad people guessed all this service would give the Campbell ad the housewife's prize. But housewives had some violent objections to the number of its elements.

This, we feel, was experting of the highest order. The girls were telling us how the ad should have been laid out and how the pictures should have been taken. It does point up, however, their great preoccupation with simplicity. They want as few elements in an ad as possible. They seem to ask for a central focus on a single idea. This implication keeps recurring through all comments on all groups.

Niblets #2. Housewives stayed neutral on this one. They just liked the Hunt's ad better.

The advertising people liked it for the story, but guessed correctly that women would remain indifferent.

The Chef Boy-Ar-Dee #4 got more negative reaction from housewives than any other of the 40 ads.

They resisted the "borrowed interest" picture in the upper right hand corner. They seemed to think it forced either canned spaghetti sauce or the whole nation of Italy in by the back door.

The advertising people didn't feel relevancy in the Italian scenery, either.

And the advertising people predicted the housewives' reaction very closely. They said she'd reject the food shots and find the beach scene obscure. Finally, we have a group of women's apparel ads.



2



3

WOMEN'S APPAREL

The winner is *not* Sacony. Instead, it is the Van Raalte ad.

However, it did not win by much. The fine Sacony ad was a close second.

Our researchers were not too clear on this one. The reasons women gave for preferring Van Raalte were least articulate of any group studied. I guess they are summed up in the phrase, "I like the colors." Since color is the focal point of the ad in picture product and thought, this could be one of those few fortunate cases where the simplicity of presentation and rightness of product idea were so inseparably woven together that the women answered both as consumers and ad experts.

While the housewives liked the Van Raalte ad best, the ad people were pretty indifferent to it. The few who liked it



4

best gave much the same reasons as the housewives, namely the unusual use of color and the interesting device in the illustration. But they guessed the housewife would *share* their indifference, which was hardly the case.

Saony Ad #2. Now here in the instance of the Saony ad, again the ad men guessed too optimistically. They thought housewives would share their own appreciation of the ad, their own taste in advertising.

While this ran second with the housewives their reasons for preferring this ad was more revealing. They like it because it gave them a lot of information in a relatively attractive ad. In other words, the Saony ad made friends. Van Raalte may have won because *the ad and product together* made friends.

Again they were wrong.

The length of the copy, the wealth of material for a woman to browse through, as through a clothes-rack in a store—these are things the ad people thought *she* would like. But she didn't. Not enough to let the Saony ad win, anyway.

To end this story on a cultural note, let's look at the Maidenform ad.

Maidenform Bra ad #4. It ranked third in the group for the housewives.

About a quarter of the women and a quarter of the advertising people liked it best.

The majority in both groups rejected it on roughly the same grounds. It is in poor taste, they say. In other words it doesn't quite agree with either the housewives' taste or the advertising man's taste.

It goes too far, the ladies keep saying . . . it combines dress and undress. She would be decanter if she were *entirely* in her underwear.

And the ad people guessed rightly on the housewife's reaction. They said — "she'll think its kind of unwholesome. And she doesn't want to think of herself as a social butterfly".

The 22 women who liked the ad called it exotic, glamorous, sophisticated. "It gives me a lift". Well — there you have it.

Remember — it's *really* a wastebasket survey; a combing of the answers we usually reject; a gauging of taste and not of reason. And a very, very small sample.

To keep it in proper perspective, it is

also well to remember that anyone could have predicted the approximate results if he had merely gone on the assumption that — "the only people who want to read ads are copywriters" — which we all know isn't true.²

To briefly repeat and develop some of the findings, here are a few general observations:

The advertising people agreed with the housewives on only 3 groups out of the ten, when expressing their own tastes.

AD's guess wrong

When asked to *guess* the housewives' choices they were about right on 5 groups out of the ten. However, if the 33 art directors had stuck to their own instinctive choices when guessing the housewives' choices — the ad group as a whole would have scored more hits.

Instead, the art directors tended to chicken out on their own reactions, and tried to second-guess the housewives from what might be described as a *writer's*, or cerebral, point of view.

The writers couldn't resist looking for a motivational appeal to the housewife, for competitive claims, for strong appeals to the housewife's self-interest.

BUT — Women were interested in the ads primarily as "something to enjoy."

Art Directors tended to look at the ads as they look at art in a museum, with chief regard for graphic excellence.

BUT — Housewives look at the *mood* of the art. They demand that it be appropriate for the mood of the product.

In what they feel aesthetically is a good ad, housewives want lots of art, and little copy. To fully suit their composite taste, the ratio of art to copy probably should approach zero. They want the picture to tell the whole story. They admit they don't want to work — they don't want to "dig through" an ad.

Housewives can stand more "cuteness" than writers can. At the same time they take a no-nonsense stand on food pictures, demanding that they perform the same function the food itself performs, — namely stimulation of the appetite. It is in this area particularly that housewives tend to use exactly the same words as the advertising people — the phrase "appetite appeal" being a notable example.

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find housewives turning to advertising much more for amusement than for "helpful hints for happy living."

However, it would appear from the playbacks that many writers and art directors may be carrying a stereotype of a housewife in their minds.

They may be seeing her as tied with bands of steel to her house and home.

They may be imagining she does most of her thinking in terms of house and home. They may be picturing her as very, very rational.

They may think she comes to ad-reading full of problems and looking for solutions — looking for ways to organize food — looking for ways to please her husband — looking for provoking and dangerous lipsticks — looking for window tests to prove her clothes are white — looking for stuff to un-chap her children's hands — looking for new products — looking for news in products — incessantly concerned with product differences that will solve her pressing, nagging problems of house and home and husband and children.

stereotyped housewife

That is the stereotyped housewife the ad people we talked to seem quite often to have in their minds.

Of course she *has* all these problems — but the advertising people seem to be saying "She has them all in the front of her head at any given moment — so let us dramatize more of them than we have, and she will be fascinated with our quick solutions."

For they picture her as a sort of buyer in an industrial supply house.

She is this — but only within very limited segments of her time.

The stereotype breaks down because — she is *not steadily employed* as a buyer in an industrial supply house.

And as long as they cling to the stereotype, just so long, I believe, will advertising people have trouble visualizing the housewife's aesthetic response and correlating her response with their own.

"There's no reason for the ad with the raisins!" say the creative people.

"There's no problem solved for her — it's just goofy. But look at all that wonderful information she gets about calories and stuff from the sugar page. She'll like

it better than the raisin ad!"

So she voted the other way.

Maybe, just like any advertising man, she *demands* an occasional goofy interruption of life's problems and routine.

"We like the Pillsbury ad," the creative people said. "But we don't think the housewife will. The Pillsbury ad is beautiful, but it doesn't pose and solve a problem. The Crisco ad does. Crisco will win." But she voted for Pillsbury.

Maybe, just like any advertising man, she *demands* some beauty in the market place when she sits down to browse through the ads.

When she gets it — then, just like us, she seems to purr.

too little esthetic trust

Perhaps the creative people don't put enough trust in their own aesthetic reactions. And maybe when the writers aren't certain of their own, they should pry out the real preferences of the art directors. Housewives seem to vote the way art directors vote when the art directors are caught off guard, when they don't feel constrained to talk like advertising men.

In final conclusion — I am not going to recommend that any of you think of this research in any particular way. I can only tell you how I react to it personally.

While discussing this survey on the phone with a colleague from our research department one weekend, I happened to be looking out a window of my house in Park Forest.

Park Forest is a sort of midwest Levittown, a five-year-old, middle-class college-level housing-development city.

This window I looked out of is called a picture window. In my house its main function is to present a magnificent view of other picture windows. But the newer use of such windows is for the house to display its interior (as a picture) to the passerby. To this end, many of my neighbors' windows contain, as stage-prop, a Chinese lamp.

These *must* be for display to those looking out.

Some are as fussy and pretentious as a San Francisco pagoda. Many are like giant toadstools. They light up not only in the top but even along the stem.

While I listened to the research man in his opening statements about the study

he was engaged in, I wondered whether we had been right in neglecting Chinese lamps in some of the rooms we have shown in advertising photography.

As our conversation continued and I looked out the window some more, I began to feel I could be wrong about what I had thought my neighbor would respond to aesthetically.

It seemed possible that he might own a Chinese lamp but respond with me to an up-graded living room decor.

In short, I might be foolish to judge my neighbor's taste by his clothes and possessions. Potentially, his taste might be very similar to mine.

If I say, "His taste is different from mine", what I could really be saying is "I have been exposed to certain stimuli and he has not." It could be that when he meets those stimuli, his reaction will be the same.

After all, what is my neighbor's taste? Indeed, just what is my own taste?

In all the hundreds of years we've talked about it, no one, really no one, has ever defined good taste. So how can even the most knowing of us ever be sure of what constitutes good taste, bad taste, or any taste at all?

I can stand nose to nose with anyone — and *challenge* his taste.

"Oh, do you *really* like that?" I can say. And he can say it right back. Then both of us will start to waver and stall.

For each of us is dealing with two unknowns. Neither of us possesses a good, clear-cut image of his own taste syndrome. And neither possesses a definition of good taste.

To me, the most encouraging message to come out of our wastebasket survey was the conviction that we are all still very much alike — that if we are shoved in the proper direction by sympathetic hands, all our tastes can be upgraded . . . and that if we want to guess what our neighbors will like, we have only to look deeply enough, and bravely-enough into ourselves.

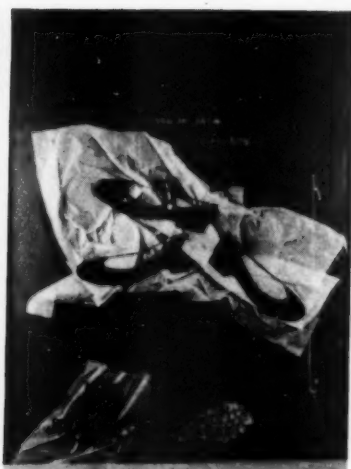
And believe, with Russell Lynes, that the one big reason for any of us to have taste at all is to increase our faculties for the enjoyment and appreciation of life — that taste in itself is an empty conceit — that it is only *what taste leads to* that can make any real difference in our lives. ●



1)



2)



3)



4)

PRODUCT- DESIGN INTEGRATION

The designs shown here are illustrations of a premise: that product-selling via the printed page can often be most effective when the product is integrated in some logical way into the design. (We refer to product-selling in its broader sense—to include selling a company, an institution, an idea, or a service as well as a manufactured item.)

If a picture of the product is included as a design element it is performing a partial function in attracting attention to itself. If it is present as a design element PLUS being an integral part of the content of the design, its effectiveness is multiplied—the recognition is unavoidable.

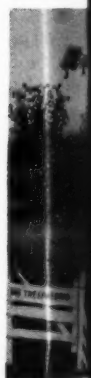
For example: If Miss Modelpose is shown in an ad holding a soft drink Kool Koko, the impression is conveyed that she is holding her favorite soft drink—but whether she is holding Kool Koko or Koke Kulo is not as strongly projected.

Whereas, if Miss Modelpose is a bottle of Kool Koko, there is no possibility of the viewer missing the correct association.

The product, or the logo, or a slogan, can be made to perform a dual function: self-identification and as an attention-getter. This cuts down the number of essential elements the page requires and the resultant design is composed of fewer—and therefore stronger—elements.

This approach had been exploited quite successfully by some of the best European poster artists, but there is no reason to limit its application to posterwork. Some of the examples of "product-integrated" pages shown are advertising pages, others are catalog pages, posters and editorial art. The premise seems to have validity for each type.

It is an approach that is, of course, not universally applicable, but there are undoubtedly many design problems that could be well solved by thinking from the "product-integrated" corner. •





5)

Author Elsa Kula is a Chicago artist and designer. She studied at Pratt Institute in Brooklyn and at Chicago's Institute of Design. Her work has been recognized at AIGA, STA and Art Directors Club shows.

1) This Sandler Shoe Company ad perhaps represents the tightest integration of product, material it is made of, and background. The representations of the shoes were embossed in the background leather, the logo and drawing were "branded". The entire page projects leather and shoes of the casual type which is the specialty of the Sandler Company.

2) This Sandler Shoes ad uses the shoe designs as brands on the leather steer to emphasize the leatheriness of the shoes and to make the association with their outdoor use. The flowers in the field suggest the color range of the shoe line.

3) In this Sandler Shoe ad the brightly-colored shoes in the fruitbowl carry out the "you see them everywhere" theme. The logo is handled as a fruit-wrapping.

4) The cover for the Christmas catalog of Spaulding & Company, selling primarily high-quality jewelry, identifies the store in the Christmas-stocking symbol. (The president of the store insisted that nothing but genuine matched pearls be used to make the photograph of the stocking shape.)

5) The "product" on this mailing piece is Elsa Kula's "tailored-to-fit" design service. The tape-measure Santy becomes the symbol for appropriately planned Christmas-time design: cards, gift papers, etc.

6) The idea in this series of posters (also used as menu covers) was to utilize the Schlitz logo in two ways: 1) the first glance, large-scale impression, 2) the second-look, surprise appearance of the logo as feathers, fish-scales and tablecloth.

7) This envelope for What's New, published by Abbott Laboratories, carries out the fruit and summertime theme of the cover painting. The publication has no established logo, so that the name can be keyed to the subject matter and design of the cover.

8) This is a page from the Christmas issue of What's New, published by Abbott Laboratories. The Brief Summaries and Abstracts section consists of reproductions of card-file condensations of up-to-date medical developments. The theme was Do-it-yourself Christmas ornaments. The light-bulb ornament accommodates a page-divider ribbon identifying the section.



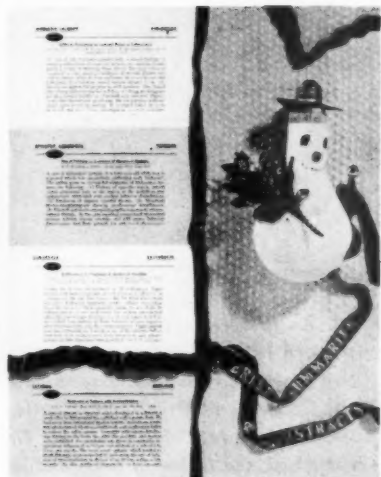
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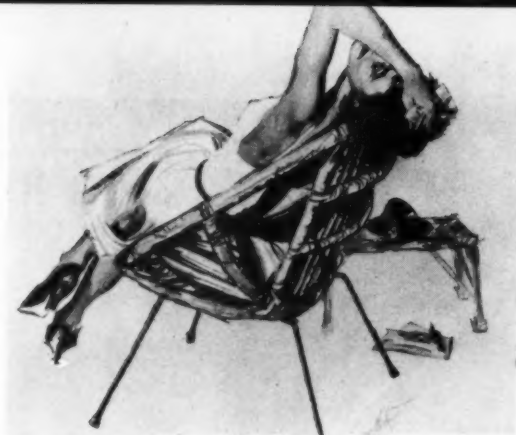


7)



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three upcomers

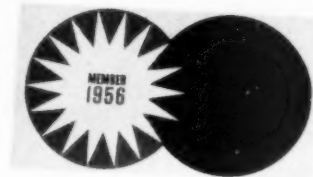
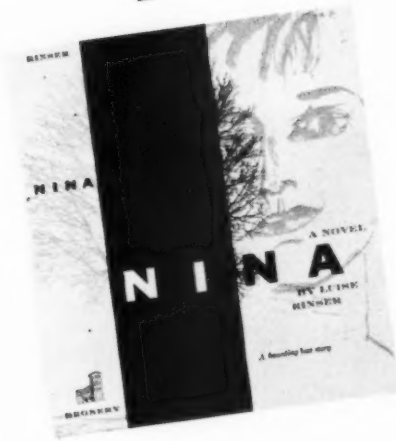
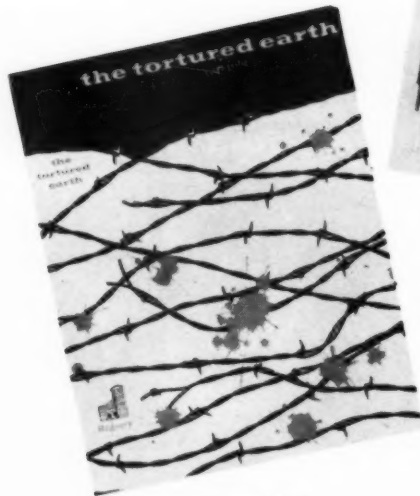


DEAN MACKENZIE *An illustrator with Kling Studios, Dean MacKenzie was born in Pittsburgh, studied at the Art Institute for three years, and has been associated with Chicago's Verne Smith Studios and New York's Chaite Studios. Assignments include campaigns for Schlitz beer and Green Giant peas. Dean is married, the father of four, and lives in suburban Maywood where he can indulge in his favorite hobby, radio-controlled model aircraft.*



WILL NELSON Age 23, born in Twin Falls, Idaho on December 9, 1932. Grew up on the R. H. Nelson Ranch in Oakley, Idaho. After high school (the sole vocation being agriculture) he decided to study art in Los Angeles, California. Graduated from Woodbury College in 1952, and then enrolled at the Art Center School. While attending Art Center, instructors Reynold Brown and Morgan Heninger encouraged an interest in Still Life Illustration. Upon graduation in 1955, and through his former instructor, Morgan Heninger, he joined the Los Angeles Studio of Stephens Biondi DeCicco. The first of this year he moved to the Chicago Studio.





DON WALKOE Clean design, impact, and a contemporary feeling characterize the work of Don Walkoe, Chicago artist/designer. Don studied at the University of Chicago and at the Art Institute of Chicago. His first year as a professional was spent with an advertising agency. Then Don worked for a year with Chicago designer Morton Goldsholl. He's been on his own ever since.

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DIRECTIONS by Stephen Baker

is the logo necessary?



It seems the number of ads lacking standard signatures is growing. Sometimes the client's name seems to be just another word in the headline (as in the SEP ad). Sometimes we see only a picture of the product but no other identification. Sometimes the advertiser's name appears nowhere but in a slogan. And, now and then (as in the Schweppes ad), the art director does not even give *that* much of a break to the sponsor.

This trend of underplaying the name of the client strikes us as the more interesting because not so long ago it used to be considered pretty near a criminal offense to tinker with the signature. Even today there is a large and vocal group that believes even the

slightest change in the client's logotype represents, in effect, a major switch in his entire advertising approach.

Just what constitutes a "change" borders on the ridiculous sometimes. We know of one case where altogether over one hundred manhours, expensive ones, were spent on the issue of moving the signature from the left to the center of the ad. It was felt that such a change might hurt the continuity of the campaign. The important point, blithely ignored here, was the readers do not analyze ads in the same meticulous fashion as do those who create them.

We think that the trend of questioning the long-established taboos concerning



logotypes is a healthy one. And it is also a sound one — from the advertiser's standpoint.

An open-minded approach to the question, first of all, may keep the art director from getting his layouts too cluttered or poorly designed. It gives him a flexible area in which to let his pencil roam about. Most of all, he has a better chance of creating an ad which does not slavishly follow the format of the rest of those in the book.

In spite of what some people think, the size or consistency of signatures have little to do with the reader's ability to identify the sponsor. Starch studies show sponsor identification is about the same whether the advertiser
(continued on page 92)





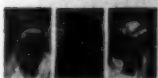
A land in convulsion seeks the answer
to its survival—and maybe ours

GAZA STRIP



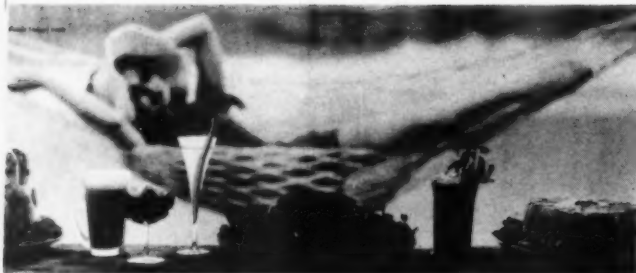
A PHOTOGRAPHIC ESSAY BY DAVID JOUGLAS DE LAC

The Gaza Strip is a tiny, narrow strip of land, only 25 miles long and 10 miles wide. It is a land of 1.5 million people, most of whom are refugees from the 1948 Arab-Israeli war. The Strip is a land of poverty, unemployment, and despair. It is a land where the people have no future and no hope.



the land

the land



SALADS AND SWIZZLES

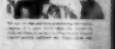
Recipes for Salads and Swizzles

Salads and Swizzles



Hide-and-Seek Hats

Hide-and-Seek Hats



Top row: Photographic essays for faster reading, with larger pictures, more white space for heads. Bottom row: To woo the housewife, recipes and fashion; fine art for cultured tastes; historian Toyndee article with Antonio Frasconi illustration

COLLIER'S NEW FACE

Illustration, design, typography, editorial changes aim to arouse reader interest, speed-reading



By now you have probably seen the new logo and cover for Collier's magazine. The new logo is the latest in a chain of art and editorial changes that have been applied gradually to give the magazine a fresh and enticing face from cover to cover.

Collier's, like such other magazines as Saturday Evening Post and Look, felt the need to revitalize its format. The intensified competition for readers' time from TV and other publications has been making editors and art directors rethink their approach to the reader.

Trend is to cut length of most stories and articles in an attempt to accommodate more features per issue and to provide more visual excitement to lure the browser into reading, and to make pages appear easy and fast to read.

Leonard Jossel, Collier's Art Editor, was given complete cooperation by editor Kenneth McArdle. Jossel came to Collier's from Look just one year ago.

Faced with the usual problem of attracting new readers without alienating the faithful, he moved slowly at first. He cut one line off each column to make the page feel a little less crowded and reduced the folios in size.

First major problem was to tell stories faster, more dramatically. General format gave way to more individual treatment of stories to get interest, variety and excitement. More attention was paid to placement of elements on a page to create overall design, on juxtaposition of shapes, on dramatic cropping of pictures. Instructions to photographers became more general, allowing more initiative by the photographer. Larger pictures were used, and gradually greater emphasis was placed on picture stories. Picture sequences were used to tell the story, making for faster and less monotonous reading.

Text of articles has been cut drastically, calling for sharper writing to tell the full story in fewer words. The





COLLIER'S

After my auto crash—by Ed Sullivan
College football in 1960 football—by UCLA's Rennie Stone
Who is the living Robinson Crusoe?



Collier's
MAY 1960

ADLAI STEVENSON
As his sons see him

THE NEW LOOK OF ELIZABETH TAYLOR

THE GREAT ESCAPE
The story of the escape of the prisoners of war from the Bataan Death March

THE GREAT ESCAPE
The story of the escape of the prisoners of war from the Bataan Death March

THE GREAT ESCAPE
The story of the escape of the prisoners of war from the Bataan Death March

THE GREAT ESCAPE
The story of the escape of the prisoners of war from the Bataan Death March

COLLIER'S
MAY 1960

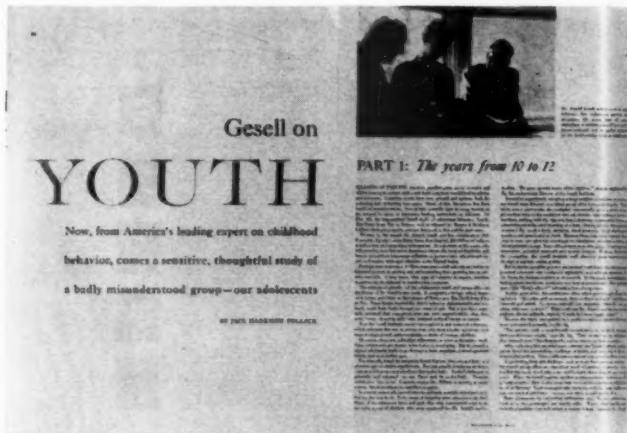
ADLAI STEVENSON
As his sons see him

THE NEW LOOK OF ELIZABETH TAYLOR

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space gained has been used two ways. Collier's now has more articles, offering the reader more varied fare, and some of the space has been used for better visual display. Page margins are generally larger. There is more white space around headings and pictures.

Page folios have been dropped to the bottom of the page where they provide less competition to the overall design.

Although Collier's is a great user of color photography, there is much illustration called for in the fiction material, where readers seem to prefer the change of pace from photographic realism. A more contemporary style of illustration is noted. Thumb through some current issues and you'll find the work of Thomas Vroman, Albert Pucci, Herschel Levit, James Flora, Bill Charmatz, Naid Einsel, Anthony Saris, and Antonio Frasconi.

Typographically, Ultra Bodoni Bold and Bodoni Bold have given way to more

varied selection ranging from Caslon 540 to the Standards and in some cases using special faces to fit the mood of the feature.

Times Roman has been retained for the text. Primary consideration in the text matter is readability. Mr. Jossel finds the Times Roman excellent for this purpose for the gravure printed magazine. In some cases column measure has been increased from 17 to 25 picas. 9/10½ type is used. Occasionally an article is set in another text type, such as the American Tradition series which is running in 10/12 Bodoni Book.

The new title page is less crowded in overall feel yet accommodates the one-line teaser for each article. Department lines, formerly set in red, are now in black and hang out at the left. Only color spot remaining on the title page is the magazine name. Not so long ago magazines were adding color spots to liven up the page. This is now done



Top row: Old and new covers; old and new contents pages; old and new department types.
 Bottom row: Illustration by Anthony Saria; white space galore; decorative map by Joe Kaufman; from the American Tradition series, story by Kenneth Roberts, illustrated by Thomas Vroman.



by overall design and the color makes the page too jumpy, says Mr. Jossel. Staff listing has been shifted from right-hand column to across the bottom. Story titles are set to one size smaller.

A glance at the title page also shows a new editorial feature on family living. With special appeal to women it is aimed to give Collier's wider family readership.

Inside, greater use is being made of decorative maps.

The former cover had a hand-lettered version of Ultra Bodoni Italic. New logo is a photolettered version of Venus on a white panel. For the time being the logo is being printed in red. Three single lines in a condensed Standard play up major articles.

The art department crew who have helped Len Jossel carry out the redesign include Louis Sardella, Greg Bruno, and Bob Hines, assistant AD's; picture editor Bill Stapleton, fiction art buyer Jack Pellew.



\$100 puts you on the permanent list

of smart typographic designers who get

Amsterdam Continental type tracing cards

These clever cards let you trace type—help make better, more accurate layouts.

Here's what you get for \$100

- 1 All previous Amsterdam Continental cards—Studio, Rondo, Rondo Bold and Reiner Script—115 to 122.
- 2 The current mailing of eight cards showing Egmont—101 to 108.
- 3 All future mailings—Mistral, Nobel, Libra, Columbia, Gracia, Grottesque, Egyptian, De Roos and others.

Any one mailing is worth more than \$1.00! The dollar is just for "good faith"—to insure our getting a bona-fide list of people who use, specify or set type. If you have already "kicked in," your name is on the list to receive subsequent mailings—but if you haven't sent \$1.00 to Amsterdam Continental, you won't receive Amsterdam Continental cards.

The dollar must be clipped to your business letterhead. Cards are 10½ x 7½ to fit into boxes which some of you have.

Amsterdam Continental Types and Graphic Equipment, Inc.

106 FIFTH AVE. NEW YORK 10, N. Y. Spring 7-4980

on the West Coast

West Coast clips

Tony Haller, AD for Carson/Roberts Inc., Los Angeles, conducting classes for third and fourth year students in advertising design at Chouinard Art Institute . . . Mrs. Julian Sieroty and Dr. Jules Heller, co-chairmen of the art committee, Westside Jewish Community Center, 5870 W. Olympic Blvd., Los Angeles, report four classes in the center's art department are open to the public. Classes and instructors: Drawing and Painting, Mrs. Ruth Saturensky; Painting and Composition, Mrs. Saturensky; Modeling and Sculpture, Leon Saulter; Clothing Design and Construction, Miss Floydine Alexander . . . Mrs. Alma Reed, friend and biographer of Orozco, addressed an audience at the Westside Center. Subject, of course, the noted Mexican artist. American Humanist Association, Herbert Y. Rosenfeld, national vp of the AHA, cosponsored the event. The center opened a display of Orozco's work that evening . . . Wade C. Midkiff, new sales manager of Rapid Colorprint Co., Glendale, Calif., has also been named head of Rapid's expanding custom color services which include professional processing and controlled high speed processing of Ektachrome and Anscochrome color films . . . Adtype Service Co., Los Angeles, has expanded its type-by-mail facilities to such an extent that orders have come from Kansas, Oregon, Hawaii. Adtype offers same-day service. Recent innovation in San Diego—Pacific Bonded Messengers pick up and ship via helicopter service to LA. In Long Beach, Western Union picks up and delivers . . . Nationwide Insurance, through Ben Sackheim Agency, New York, was first to take advantage of new color conversion process at Animation, Inc. Using simplified process which eliminates reshooting commercial film in color, Animation makes color conversions directly from b/w motion picture negatives at a cost of less than one percent of original films . . . Vance Jonson, LA advertising designer, did a new candy package for Garry's of California. Package which will carry sundried quality fruits, is letterpress printed in yellow, red, black and metallic gold. Design of sun over radiating bars of color was used for left half of package. Right half is plain and, in a line of caps across center, carries simple copy: quality dried fruits. Flowing large script, signature of client, is on bottom right.



Novel hanging concept for ad art show

Interesting design was formed by unique hanging of show in Los Angeles. This is a view of the Los Angeles AD show, designed by Louis Danziger. Room was completely black with illumination concentrated to area where work was hung. Work was mounted on colored papers (color chosen by submitting artist) and hung on very thin wires. Effect: pieces seemed to be floating elements in a gigantic mobile. Occasionally heads, legs of viewers were visible as visitors entered and left lighted areas. Thus space, movement and color were utilized in overall show. Cost was about 1/3 that of previous shows, it was reported.

Carswell-Leon Studios new in Los Angeles

Ramiro Leon and Don Carswell, both former Dan B. Miner Co. ADs, have formed Carswell-Leon Studio at 4350 Beverly Blvd., NORmandy 5-8763, Los Angeles. Leon spent eight years with the Miner company before leaving early this year. Carswell has most recently worked with designer Don May.



CAMERA LUCIDA by prisma-scope. "The amazing time-saver for artists enlarges B½ times and reduces to zero. For all types of copy . . . with the Prisma-scope adjustable copyboard that has a perfect tacking surface. Special lights or special rooms unnecessary. Used by leading artists and studios, advertising agencies, industrial art departments, colleges, students. Write for literature: PRISMA-SCOPE LABORATORY 3151 E. Colorado Blvd., Pasadena 8, Calif.



Art school head Harvey Thompson, head of the advertising department at Art Center School, Los Angeles, reports his visit to the home office of Campbell-Ewald Co., Detroit, is one of the few times there has been an exchange of ideas between an art school and an agency. Here he is, left, with H. G. Little, president of Campbell-Ewald; W. B. Booth, vice president and copy director; and J. N. Hastings, vice president and art director.

Dan B. Miner opens San Francisco office

A northern California office has been opened by Dan B. Miner Co., Los Angeles, at 593 Market St., San Francisco. Charles K. Walden, veteran northern California agency executive and food merchandising counsel, heads the new office. Willard S. Anderson, who has been account executive with leading San Francisco agencies, is associated with the new branch. The Dan B. Miner Co. has recently been appointed to handle James O. Welch Co., candy manufacturers, campaign in key western markets. The Los Angeles agency also opened a \$375,000 campaign for Nutrilite Food Supplement with four-color page ads in the Saturday Evening Post and Look in October. November color page ads are in the Ladies Home Journal and Time.

R. L. W. Allen Associates opens in Van Nuys

Young southern California artist Robert L. Allen, former student at Art Center School, Los Angeles, has opened a studio in Van Nuys, Calif., operating under the name, R. L. W. Allen Associates. Included in the group of young artists associated in the enterprise is Bill Davis, who has operated his own studio for the past 10 years in Sioux City, Iowa. L. W. Allen, Bob's father, will serve as business manager and studio representative.



ILLUSTRATION BY
HERB FILLMORE



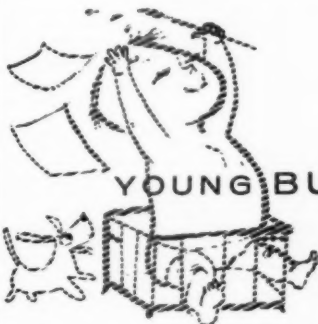
MARY JO VAUGHAN
Studio Representative

shown above—1 of 34 talents

Pictures speak in wordless communication. Illustration tells the story. Perceptive art is the visual stimulus to what you have to say. The talent is here.

for a complete
showing give
us a call.

ELGIN DAVIS STUDIOS, inc.
2861 WEST 7TH STREET • LOS ANGELES • DUNKIRK 9-3138



YOUNG BUT GROWING!

Call State 6-2580

CREATIVE ART • PHOTO RETOUCHING • PACKAGE DESIGN • MECHANICALS

R. L. W. Allen, Associates
14547 Victory Blvd., Van Nuys, Calif.

Turkeys drawn good *



* plus

Art direction—consultation and design

Illustration—photography and art

3 Dimensional art

Packaging

Promotional material

Point of sale

Phone WALnut 2-3690



810 CLINTON ST., PHILADELPHIA 7, PA.

In Philadelphia

Arch Art reorganized

Arch Art's expanding art service has been reorganized with Dan Dezmelyk, formerly AD, now assuming responsibility for both art and production. Additions to the art department include Barry Cohen and Mark Bobrowski in design; Jim Woodend, illustration; and Frank Burke and Warren Kistner, mechanical and paste-up. Tom Considine has been named manager of the company. Marketing manager Jack Hebenstreit and Dezmelyk report to Considine. George Hoffman has been added to the sales department.

Peter Dant Studio incorporates

The Peter Dant Studio, 2550 Haverford Road, Ardmore, has been incorporated and will do business under the name, Peter Dant Inc. Officers are Philip Schoettle, president; Murray Schoettle, secretary-treasurer; William Hazzard, Paul Meissner, Lawrence Paré and Thomas Wood, vice presidents.

New exhibition space

Lambertville House, Lambertville, N. J. has arranged to set aside space in their dining room for a series of art exhibits. Plans are to show the work of one artist each month with space to accommodate 10 pictures. Hanging dates for the gallery will be assigned and notice of each artist's exhibits given local and regional publicity. Invitations by mailing list will be used. All paintings must be framed with titles clearly marked and prices noted if for sale. Those not for sale must be so specified. Included in the showings will be oils, water colors, gouache, casein, pastel, tempera, char-

coal, pen and ink, lithograph, silk screen, woodcuts, block printing and etchings. The shows will be representative. Any artist not yet reached who wishes to participate may write, or call Export 6-4131. Lambertville House is located on Route 202 15 miles from Trenton, at the Delaware River bridge opposite New Hope, Pa. Art classes and groups wishing to attend should telephone arrangements to Export 6-4131 or Lambertville 2-0202.

Scottish thrift plugged by bank

A conventional gray-covered bankbook used by the Philadelphia Savings Fund Society has been replaced by the bright colors of a Scottish tartan, designed in vivid red, green, blue, and white, with undertone of black. This new bankbook cover, said to be the first one ever to be printed in full natural color, was designed by Vincent Benedict of Gray & Rogers agency, in association with Granville S. Morgan, PSFS vice president; J. L. P. Beatty, the company's purchas-

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ing agent; his assistant, William Viet; and Charles R. Harrison, Jr., president of Harrison Color Process. Benedict is a former president of the Philadelphia AD club.

Harrison made its color plates photographing directly from a piece of Scottish tartan cloth. To add a high gloss to the reproduction and also to permit typewriting of depositor name and account information, a special protective coating was used over the printed covers. Cover paper was a latex-impregnated stock with a linen finish.

Typo-Composition adds fourth Fotosetter

The fourth Fotosetter has been added to the composing machines at Typo Photo-Composition, Inc. Manufactured by Intertype Corporation, the Fotosetter was the first automatic, keyboard-operated machine to produce photographic type composition on a commercial basis. It produces justified composition in galley form directly on film or photographic paper in one operation. This composition can be reproduced on offset-lithographic, gravure and letterpress plates, using standard platemaking methods.

Westcott & Thomson books win AIGA, Book Clinic awards

Books composed by Westcott & Thomson Inc. were prize winners in two recent shows. Two books chosen as best of the year by the American Institute of Graphic Arts in its 34th Annual Exhibition featuring the Fifty Books of the Year were "The American Wars" (The World Publishing Co.) and "Exploring the Moon" (Garden City Books). Both were W&T composed in phototypography.

W&T supplied the offset printer with complete deep etch positives for each page, with illustrations stripped into position, for "The American Wars."

At the Philadelphia Book Show, sponsored by the Philadelphia Book Clinic, 15 of 70 books cited were set by W&T, 14 in metal and one in phototypography.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



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John Amon promoted to AD John Needham, Louis & Brorby W. Amon has been named assistant head of the art department at Needham, Louis & Brorby, Chicago. John H. Kies, vice president and head of the department made the announcement. Amon has been with the agency since 1948.



Before the show — Viewing samples of Guild artists before the second annual Chicago Artists Guild Talent Show are Cal Dunn, president of Artists Guild of Chicago; Burton Cherry, standing, president of the Chicago Art Directors Club; Fred Ludekens, senior vice president and associate creative director,

Foote, Cone & Belding; Orville Sheldon, standing, AD, Foote, Cone & Belding; C. Marvin Potts, executive AD and vice president, Foote, Cone & Belding.



Don Young creative AD Former AD with at Stephens-Biondi Campbell-Mithun, Minneapolis, and John W. Shaw, Chicago, Don Young has been named creative art director, a new post, at Stephens-Biondi-DeCicco, Inc. He has been in merchandising, display, national advertising. He will be available to all clients, both direct and agency.

Junior Women's Ad Club holds membership drive

A mailing to all Chicago advertising agencies plus additional publicity releases heralded the membership drive presently being conducted by the Junior Women's Advertising Club of Chicago. A professional club for women under 40, it is sponsored by Women's Advertising Club of Chicago. Monthly dinner meetings are held at the St. Clair Hotel. Speakers from all phases of advertising address the members. Other activities include a fashion show, two scholarships for young women students of advertising at the University of Illinois, a clearing house for openings in advertising, an eight-week educational course covering

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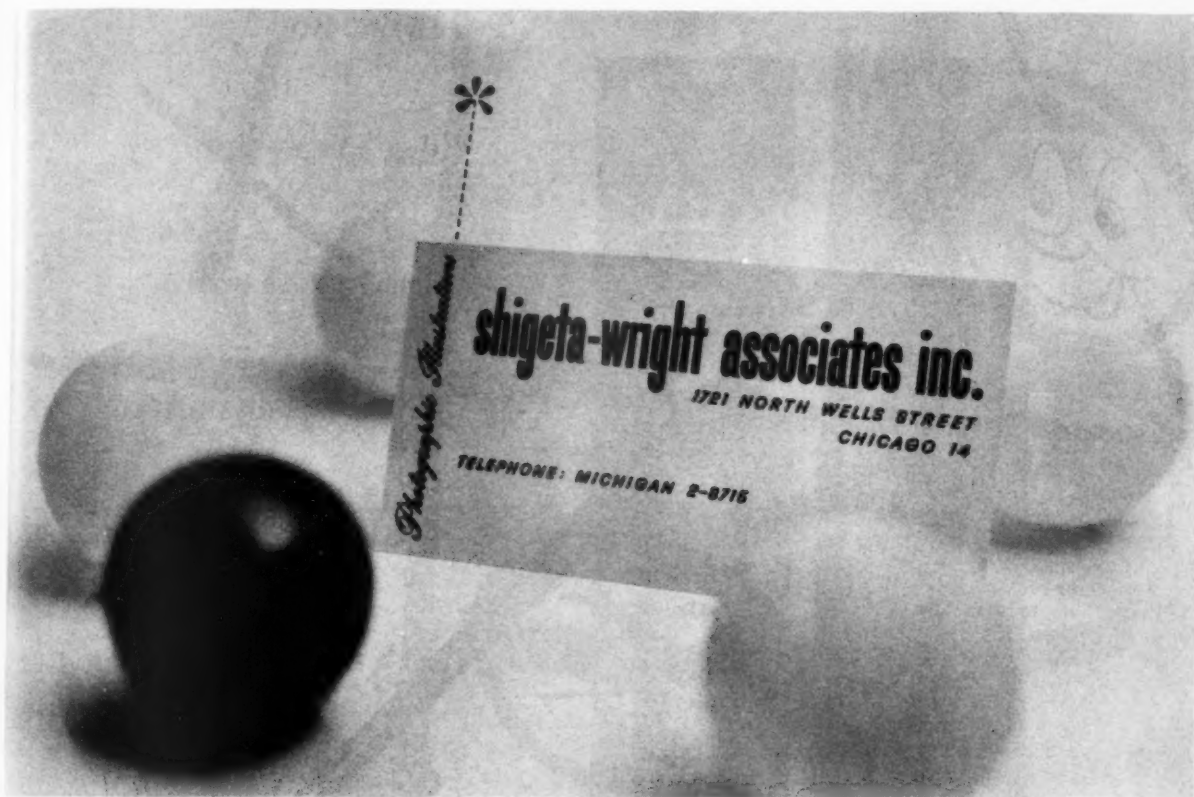
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all phases of advertising. Additional information is available from Miss Doreen J. Flavin, Powell & Schoenbrod Advertising, 430 N. Michigan Ave., Chicago 11, Ill.

Chicago Artists Guild places artists nationally

The employment service of the Artists Guild of Chicago, Inc. was organized to "promote the interest of the individual artist." Artists have been placed in all fields, in Chicago and in cities across the country. Job opportunities are available from apprentice to art director. The employment staff, headed by Beth Turnbull, registrar, tries to place artists in positions most compatible to them. Complete information is available from the service, 162 E. Ohio St., Chicago 11, telephone SUPERIOR 7-3017.

W. C. Lewis leaves Lewis & Hoover Studios

Vice president and director of the studio, William C. Lewis has resigned from his position at Lewis & Hoover Studios after 10 years' association, announced Robert L. Hoover, president. He plans to open his own business in home construction. Edward W. Kern, vice president and

sales manager, has been elected a director, replacing Lewis. Lewis & Hoover Studios recently moved to new offices in the Prudential building.

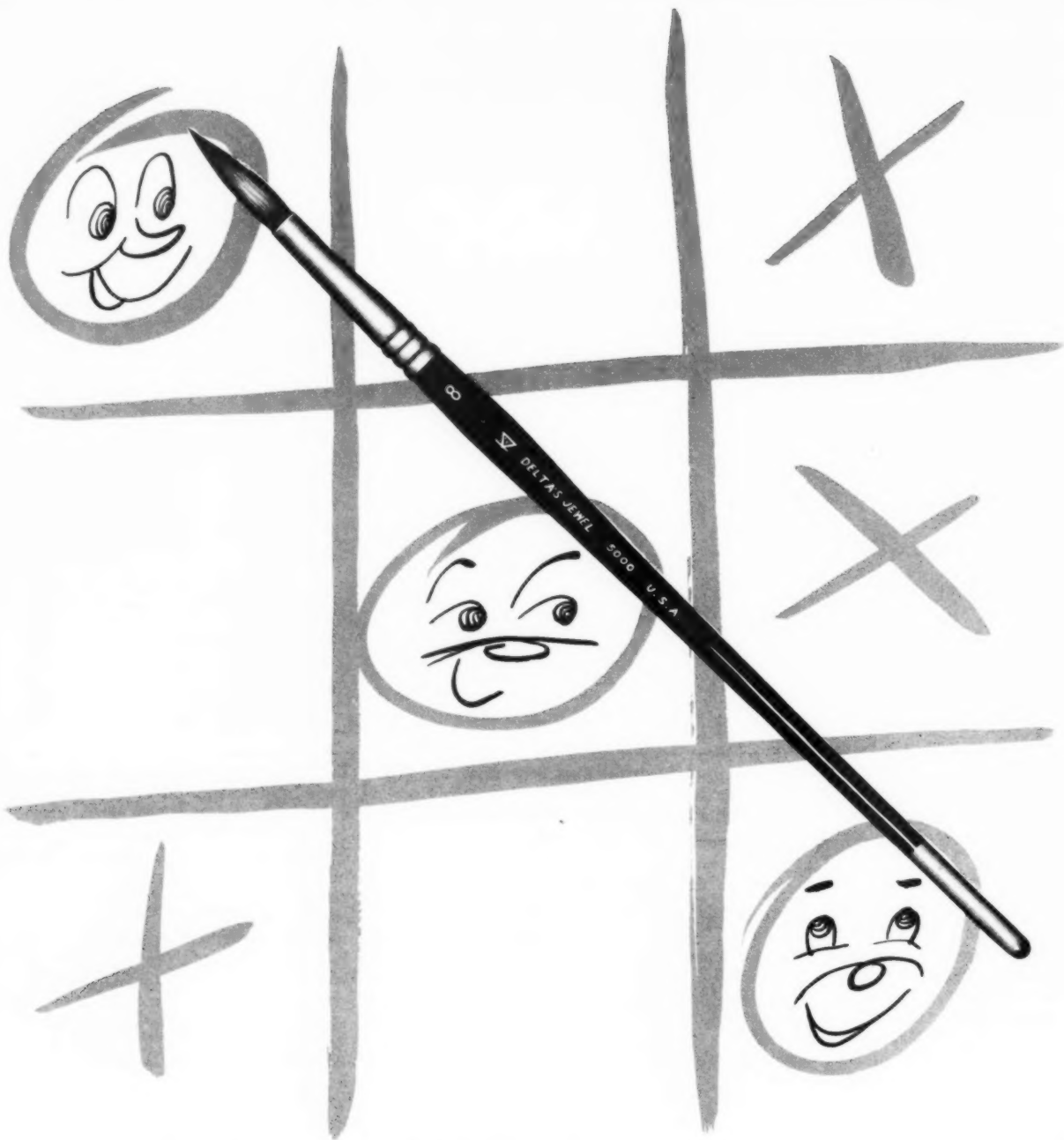
Jay Doblin new president Society of Industrial Designers

Noted Chicago designer and educator Jay Doblin, director of the Institute of Design at the Illinois Institute of Technology, has been elected president of the American Society of Industrial Designers. He had been the society's vice president last year. Other officers of the organization are: William Goldsmith, Design Research and Dave Chapman, Industrial Design, Chicago, vice president; Kenneth Van Dyck, Westport, Conn., secretary; Francis Braun, Product Presentation, Cincinnati, treasurer.

Chicago Clips

Rodney Y. Hatanaka of Hamilton, Ontario, a junior majoring in product design, has been awarded the BuGay Plastics Products scholarship to the Institute of Design, Illinois Institute of Technology. The scholarship is financed by Koppers Co., Pittsburgh . . . Emil J. Klumpp, designer, lettering artist and type designer who is president of The

Headliners, Inc., photoprocess lettering studio, addressed the first luncheon meeting of the season held by Society of Typographic Arts. He told and showed story of development of Murray Hill, new typeface designed by Klumpp and cast in metal by American Type Founders . . . Frank Gianninoto, New York industrial designer and president of the Package Designers Council addressed members of the Chicago AD club recently. He urged closer cooperation between agencies and package designers. Said "(today's package designer) must think in three dimensions and must plan a package from the inside out. This is why the majority of today's top package designers are first of all industrial designers as against graphic artists." . . . Chicago agency K. E. Shepard, Inc. has been consolidated with New York agency St. Georges & Keyes. The new organization will operate as St. Georges & Keyes, Inc. Chicago offices are at 75 E. Wacker Drive. Two other offices of the company are in Philadelphia and New York. Kenneth E. Shepard will be general manager of the agency's western operations with headquarters in Chicago. Stanley J. Keyes, Jr. will continue as president of the firm. Ben F. Homan, will be director of service. He was executive vp of the Shepard agency. Same key personnel will service all accounts of both agencies. ●



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in the sixth
annual
buyers'
guide*



List Yourself with the trade . . . if you sell art, photography, typography, you *belong* in your own trade's Annual Guide. For the 6th straight year, Art Direction will publish in the February 1957 issue, the only trade guide of artists, photographers, studios, illustrators, typographers, etc.

10,000 Buyers circulation is at a new record high. Art Direction has the most buyers—A.D.'s; ad/sales promotion/production managers; editors; agency executives.

You cannot afford not to be in your trade's only annual, nor on record with your services.

Fill out the order form now! Every year many listings are returned because they've come in after deadline. Send in your listing right now, and be sure you will be listed in the Annual Buyers Guide.

Best Ad dollar buy! Listings are as low as \$1.50. Contains the basic information of your service. Listings are the simplest, quickest, and the *only* way to list yourself with the entire field.

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Instructions

classified listings

(see listings 1 to 205 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, for studios advertising specific services (for example, a general art studio could take Listing No. 158, dye transfer prints.)

1. There are 205 separate listings.

Each listing is \$1.50.

2. Each listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Order as many listings as you want. Use your letterhead if more space is needed.

4. Use order form below, type or print. If ordering more than one listing with third line copy, specify listing number for each third line.

Sample classified listing:

George Edwards MO 7-5764
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Representative's listings

(see listings 206 and 207 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

Sample representative's listing:

Don Arthur MO 7-5764
626 E. 38th St., N.Y.C. 16
William Boro, men's fashion illustration
Joan Mello, fashion artist, pastels

Studio listings

(see listings 208 and 209 on next page)

For art or photographic studios advertising all their services in a single listing.

Sample listing:

<p>208. ART STUDIOS Ad-Art 217 North B'way, Wichita 2, Kansas</p>	<p>AM 5-4496</p>	<p>creative design direct mail illustration layout lettering mechanicals packaging posters presentations retouching service TV art</p>	<p>OTHER folders and brochures</p>
--	------------------	--	--

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Yes, I want to be listed in the February 1957 issue in the 6th Annual Buyers' Guide, as follows:

classified listings 1 to 205.....at \$1.50 each listing.....\$.....

Representative's listings..... 206 art..... 207 photography.....\$.....

\$1.50 for representative plus \$1.50 for each artist or photographer listed.

Studio listings 208 art..... 209 photography.....at \$5.00 each \$.....

Total \$.....

NAME _____ ADDRESS _____

Print exactly as you wish it to appear in Buyers' Guide

CITY _____ ZONE _____ STATE _____ TELEPHONE _____

3rd line copy for classified listings,
cannot be over 45 characters

See Nos. 1-205
on next page

See Nos. 206-209
on next page

Number _____ 3rd line advertising copy _____
Number _____ 3rd line advertising copy _____
Number _____ 3rd line advertising copy _____
Number _____ 3rd line advertising copy _____

206 _____ List your artists on your letterhead _____
207 _____ List your photographers on your letterhead _____
208 _____ List your art services on your letterhead _____
209 _____ List your photographic services on your letterhead _____

DEADLINE FOR LISTINGS IS DECEMBER 1, 1956. DON'T WAIT. GET YOURS IN NOW.

category index

1 to 205, classified listings Listings 1 to 205 are \$1.50 each.

ART

1. adhesives
 2. advertising design
 3. airbrush
 4. annual report
 5. architectural rendering
 6. art directors, consultant
 7. art supplies
 8. book jackets
 9. booklets, direct mail
 10. Bourges technique
 11. car cards
 12. caricatures
 13. cartoons
 14. catalogs
 15. charts
 16. color separations
 17. colorist
 18. comic books
 19. continuities
 20. displays
 21. exhibits
 22. fine art for industry
 23. greeting cards
 24. ideas
 25. labels
 26. layouts
 27. letterheads
 28. maps
 29. mechanicals
 30. oil painting
 31. packaging design
 32. pen and ink
 33. pharmaceutical design
 34. point-of-sale
 35. portraits, painting
 36. posters
 37. presentations
 38. product design
 39. record albums
 40. Ripley technique
 41. scratchboard
 42. spots
 43. three dimensional
 44. trade marks
 45. wash drawing, b&w
 46. watercolor
 47. woodcut
- (other)

ILLUSTRATION

48. aeronautical
49. animals
50. automobiles
51. biblical illustration
52. characters
53. chemical
54. children
55. children's books

56. decorative-humorous
 57. farm animals
 58. fashion & style
 59. figure
 60. flowers
 61. food
 62. furniture
 63. general
 64. historical
 65. home furnishings
 66. humorous
 67. industrial
 68. interiors
 69. landscape
 70. marine
 71. medical
 72. men's hands
 73. product-still life
 74. shoes
 75. sport
 76. still life
 77. story
 78. stylized
 79. symbolic
 80. technical
- (other)

LETTERING

81. alphabets, designed
 82. comp. lettering
 83. illuminated lettering
 84. Leroy lettering
 85. lettering
 86. paste-up alphabets
 - 86A pens
 87. photo, film, process
 88. presentation
- (other)

RETOUCHING

89. art
 90. carboys
 91. color toning
 92. dye transfer
 93. fashion
 94. Flexichrome
 95. industrial
 96. Kemart
 97. photo, b&w
 98. photos, color
 99. products
 100. renderings
 101. technical
 102. transparencies
- (other)

TV

103. animation
104. art

105. cartoons
 106. direct color prints
 107. film production
 108. hot press
 109. lettering
 110. lettering, photo
 111. models
 - 111A pens, lettering
 112. props
 113. slides
 114. story boards
 115. titles
- (other)

PHOTOGRAPHY

116. aerial
 117. animals
 118. architectural
 119. babies
 120. cats & dogs
 121. children
 122. color
 123. editorial
 124. experimental
 125. fashion
 126. food
 127. general
 128. horticultural
 129. illustration
 130. industrial
 131. interiors
 132. location
 133. motion pictures
 134. murals
 135. photo agencies
 136. portraits
 137. Printons
 138. products
 139. props
 140. publicity
 141. reportage
 142. resorts
 143. set design
 144. slide films
 145. stereo
 146. still life
 147. stock photos
 148. strobe
 149. trick photography
- (other)

PHOTO REPRODUCTION SERVICES

150. ansochrome processing
151. b&w prints in quantity
152. carboys
153. color assemblies
154. color prints in quantity
155. color separations
156. copy of artwork

157. duplicate transparencies
 158. dye transfer prints
 159. Ektacolor
 160. Ektachrome processing
 161. enlargements
 162. Flexichrome
 163. montage
 164. mural color transparencies
 165. photocomposing
 166. photo murals
 167. repartitioning
 168. screened veloxes
 169. slides
 170. strip-ups
 171. 35mm negs. & positives
 172. transparencies
 173. transparency art
 174. varicolor prints
 175. viewgraph slides
- (other)

COPY PRINTS

176. color film strips
 177. colorstats
 178. copy prints
 179. ozalite
 180. ozachromes
 181. photostats
 182. photostats on acetate, in opaque black or white
 183. visucalcast slides
- (other)

GRAPHIC ARTS

184. acetate proofing
 185. advertising presentations
 186. bindery
 187. display manufacturers
 188. electros
 189. gravure plates
 190. labels
 191. letter services
 192. lithography
 193. paper dealers
 194. photoengraving
 195. photogelatin printing
 196. printers, letterpress
 197. rotogravure
 198. silk screen printers
 199. tags
 200. type direction
 201. type foundry
 202. typographers, hand
 203. typographers, machine
 204. typography, old-fashioned
- (other)

EMPLOYMENT

205. agencies

206:207 representatives listings Listings 206 and 207 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

ARTISTS REPRESENTATIVES

206

PHOTOGRAPHERS REPRESENTATIVE

207

208-209, studio listings Listings 208 and 209 are \$5.00 each regardless of number of services listed.

ART STUDIOS

208. (List any or all on order form)
- creative
 - design
 - direct mail
 - illustration
 - layout
 - lettering
 - mechanicals

- packaging
 - posters
 - presentations
 - retouching
 - service
 - TV art
- (other)

PHOTO STUDIOS

209. (List any or all on order form)
- children
 - fashion
 - food
 - illustration
 - industrial
 - interiors
 - location

- motion pictures
 - product
 - reportage
 - slide films
 - still life
 - TV
- (other)

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You want a duplicate transparency enlarged to 4 1/2 x 5 3/8". One or a hundred they'll all be the same.

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We'd like to show you why our men are even more important to you than our sparkling new equipment.

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- Duplicate Transparencies
- Flexichromes
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what's new

(continued from page 38)

NEW INTEGRATOR CONTROLS COLOR TEMP. New series of light integrators, Essar 39, manufactured by Unitronics, Inc., meter light at the copyboard and extend or shorten exposure time as light intensity varies. Model 39 is recommended for camera use. All the Series 39 control light output and color temperature. They also meter the new Unitronics integrating flashing lamp, the Eifelite. Detailed information with illustrations and prices is available from Unitronics, Inc., Dept. 7, 472 Paul Ave., St. Louis 21, Mo.

KODAK FILTER DATAGUIDE. Color printing operations are simplified with the new Kodak CC Filter Dataguide which shows how various Kodak Color Compensating filter combinations for color printing can be simplified and neutral density eliminated. The aid is available for use with Kodak Color Print Materials, Type R and C, and Ektacolor Print Film. Illustrated examples show fundamentals involved in operating the Dataguide and in testing for density level and color balance. Can be purchased from Kodak dealers at \$2.

RESEARCH AVAILABLE. Information on 12 basic merchandising fields served by Haire Publishing Co. is available from Albert Millet Public Relations, 212 Fifth Ave., New York 10, MU 5-3425. Information will be supplied on the following fields: corset and underwear, crockery and glass, giftwares, handbags and accessories, furniture, housewares, infants' and children's wear, linens and domestics, luggage and leather goods, notion and novelties, premiums, toys.

ULANO RUBYLITH M3. New red film laminated to a stable transparent, plastic backing sheet which is removable. Serves as mask in color separation. Mechanical negs or masks cut with Rubyolith M3 are said to produce sharp, clear and distinct edges. Selected portions of a design may cut with Ulano Swivel or other suitable stencil knife. After film has been cut and peeled from plastic backing, it becomes a mechanical negative. Now placed in contact with a sensitized emulsion and exposed to suitable light source. Light will pass through transparent plastic backing only, not through red film. Write Ulano Products Co., 610 Dean St., Brooklyn 38, N. Y.

LESTER BEALL. Unusual booklet illustrates studio and facilities at Lester Beall Associates. Text expresses Beall's approach

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The Remarkable Tinted Paper

- Available in 24 beautiful tones including stygian black.
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GEORGE E. WILDNER
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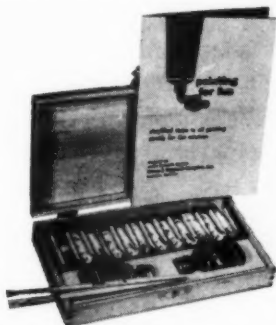
No. 21 "Deluxe" Artists' Oil Color Outfit

A large 12" x 16" deluxe wood sketch box with mahogany-grained, mar-resistant finish. Space in lid for canvas panels. Fully outfitted with 12 professionally-selected studio (1" x 4") tubes of Craftint-Devoe Artists' Oil Colors, large pound-size tube Titanium White, 2½-ounce bottles of linseed oil and turpentine, canvas panel, palette cups, palette knife, palette, assortment of good brushes and instruction book. **\$25.95**



No. 23 "Practical" Oil Color Outfit

An excellent painting set in attractive 9" x 12" lacquer-finish wood box. Fitted with professional selection of nine studio (1" x 4") Craftint-Devoe Artists' Oil Colors, 2½-ounce bottles of linseed oil and turpentine, palette, palette cup, palette knife, assortment of good brushes and instruction book. **\$12.25**



No. 9 "Beginners" Oil Painting Outfit

An excellent gift set for the neophyte oil painter. Wood box, approximately 4½" x 8", fitted with 12 tubes (½" x 2") Craftint-Devoe Artists' Oil Colors, bottles of pale drying oil and turpentine, brushes and instructions. **\$3.95**

No. 201 "Water Color" Outfit

Metal box, 4½" x 9". The inside of cover contains mixing slants and wells, and is finished in baked, white enamel. Thumbing on bottom of box facilitates its use as a palette. Fitted with 12 tubes (½" x 3¼") of Craftint-Devoe Academic Artists' Water Colors and 2 brushes. **\$4.50**



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**CHRISTMAS TIME.....AND ALL THE TIME.....
GIVE THE FINEST.....CRAFTINT-DEVOE!**

Wonderful to give or receive! Complete Oil Color and Water-Color Outfits by Craftint-Devoe. Perfect for the professional or amateur artist.....these outfits assure the utmost in painting satisfaction! See your dealer now!

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CATALOGS
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CONSUMER MAGAZINES
TRADE MAGAZINES
HOUSE ORGANS

what's new

(continued)

to design. Dumbarton Farm, Brookfield Center, Conn.

NEW PAINT SPRAY TANKS. A new line of improved ASME Pressure Feed Tanks, by Paasche Airbrush Co., is described in Catalog 9 available by writing the firm at 1909 W. Diversey Parkway, Chicago 14, Ill. The pressure feed tanks are designed for use in all types of automatic, stationary or portable paint spray systems.

INFORMATION ON MAGNIFIERS. A new 16-page booklet by Bausch & Lomb Optical Co., Rochester, N. Y., describes latest information on magnifiers for photographers, research workers, quality control people. Use of magnifiers by artists, engravers, etc. is also described. Free from the company at 635 St. Paul St., Rochester, N. Y.

FOOTAGE CONVERSION CHART: Chart shows number of animation frames per foot of film, from 1 to 200 feet. Mr. Neil Sessa, Film-Art Service, Inc., 41 W. 47th Street, New York 36.

NEW SPRAY GUN: Features dual purpose air valve so operator has finer control over proportion of air in the mixture. Model 21 has short compact head, two-finger trigger with easy pull, and is well balanced for tireless operation. Paasche Airbrush Co., 1909 Diversey Parkway, Chicago 14, Illinois.

TRANSPARENCY MASKS: Group of new transparency viewing masks for use with Kodak 10 x 10 Transparency Illuminator block out stray areas, provide convenient rack for viewing transparencies. Made in five model sizes to accommodate 20 2x2s, 9 2 1/4 x 2 1/4s, 2 4x5s, one 5x7 or one 8x10. From Kodak dealers, masks are \$2.75 each.

KODAK COLOR FILMS: Revised data book covers high-speed Kodak Ektrachrome films and new negative films Kodak Ektacolor and Kodacolor. Has complete practical data on Kodak materials used for still color photography. 72 pages. 75 cents, from Kodak dealers.

COLOR-STIK: A new colored pressure sensitive paper. Eliminates glueing and cementing, comes in 17 x 22 sheets in 15 colors, black, and two grays. Swatch book also available. Used for charts, graphs, displays, color keying, cut-out lettering, can be drawn or painted on. Winfield Associates, P.O. Box 147, Princeton Junction, New Jersey.



Advertising Art & Design

FRED E. KLEINBARDT
145 E. 52ND ST., N. Y. C. • PLAZA 5-3526-7



"Palette Patter" keeps you posted on the latest and best in artist materials and equipment. Get your copy. Write to—

Dept. AD-11



produce **MORE**
work in **LESS**
time with

Camera
Lucikon

Insure Accurate Results
plus Top Quality

4 time enlargement and reduction.
Up to 24 x 24 working area.
Scale for Layouts, Finished Art,
3 Dimensional Illustrations, Slides
(we all do sometime).

from **\$269.50**



**The New, Compact
TABOUR-TRAY**

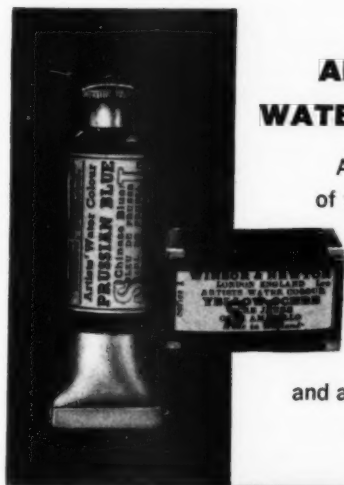
- Makes any table a tabouret.
- 12" x 17" size organizes supplies.
- Removable palette

\$4.98

M. P. GOODKIN CO.
889 BROAD ST., NEWARK 2, N. J.

**ARTISTS'
WATER COLORS**

A wide selection of transparent water colors of unsurpassed quality. Classified as to degrees of permanence, and available in tubes, pans and cakes.



pan not actual size

YOU can afford
that little
extra **IMPORTED**
quality!

Winsor & Newton
INC.

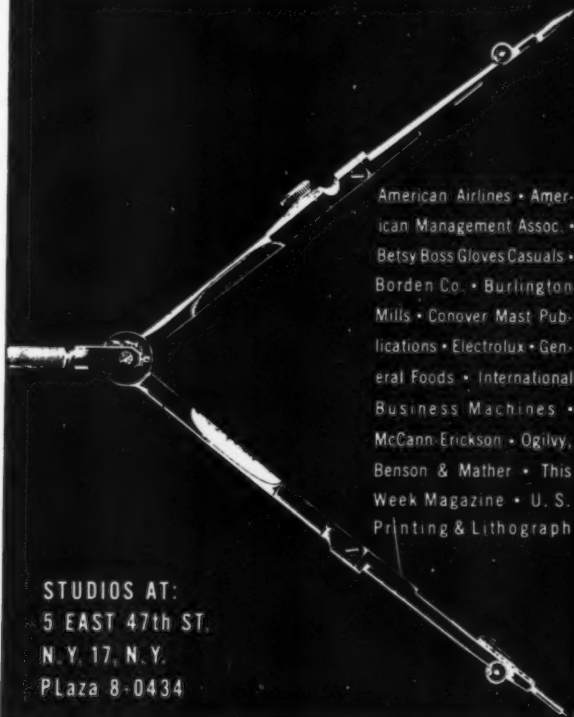
902 BROADWAY,
N. Y. 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO



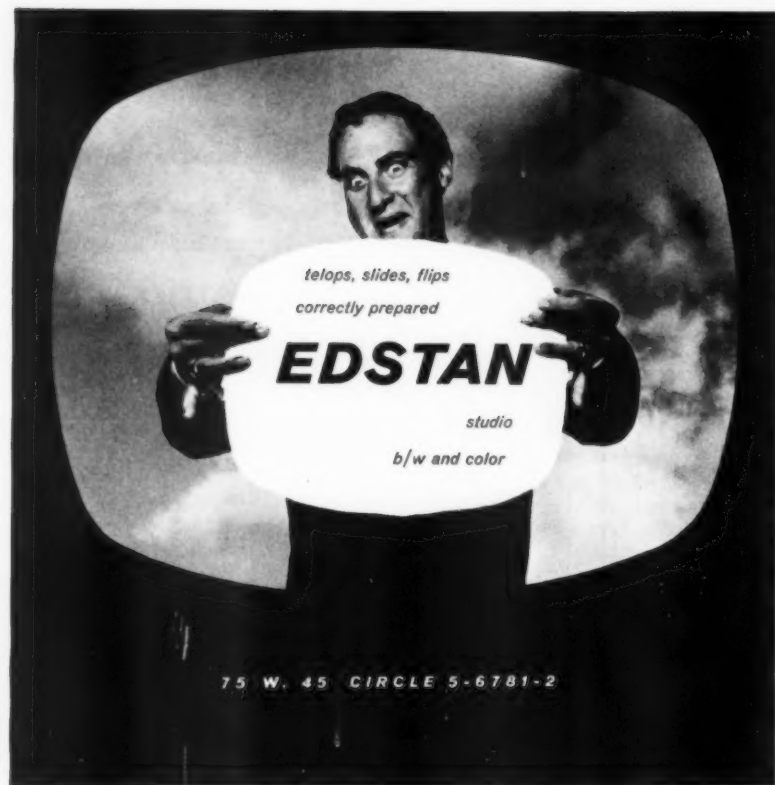
ART
DESIGNED
FOR
SALES
PROMOTION

GLANZMAN PARKER



American Airlines • American Management Assoc. • Betsy Boss Gloves Casuals • Borden Co. • Burlington Mills • Conover Mast Publications • Electrolux • General Foods • International Business Machines • McCann-Erickson • Ogilvy, Benson & Mather • This Week Magazine • U. S. Printing & Lithograph

STUDIOS AT:
5 EAST 47th ST.
N. Y. 17, N. Y.
PLaza 8-0434



directions

(continued from page 73)

tiser signs off in the traditional fashion of name at the bottom and always the same size or chooses instead any of the versions shows here.

In fact, a recent piece of research which included some 500 ads, showed that readers shy away from oversized or complex signatures. Including the name and address cut down readership somewhat. Showing a picture of the package with no signature at all (as in the Jello ad) enabled about 25% more women to identify the sponsor than using the name and address of the client. When the name was included only in the slogan (as in the Saturday Evening Post ad) the ad fared pretty well. We have no figures on the Schweppes ad, but we hazard a guess that few readers missed the message in spite of the conspicuous absence of any display of the client's name or even a clear picture of the product.

All this only proves what many art directors and other creative brains of the business have felt for a long time. It's this:

1 Readers are, above all else, interested in *what the product can do for them* rather than who is manufacturing it. If interest is aroused, they will find out the name of the client no matter where it appears on the page — or how big.

2 Standard, rigidly adhered to signature treatment is not the *only* way to assure continuity in advertising. One must not confuse consistency in logotype with a real campaign theme.

3 Dominating signatures tend to give ads a flavor of "adiness". This (there are exceptions, of course) may cut down interest.

4 Simple, well-designed ads are more readily welcomed by the consumer. If an unsightly signature is the culprit, something should be done about it.

5 Picture — copy — signature has been the long established "way" to produce layouts. It is time we gave this formula some examination. Maybe it isn't the only way toward a layout. Maybe there just isn't any *one* perfect way to make up an advertisement. ●

These effects created from one IDEA FILE print

FREE Mask-O-Neg's IDEA FILE, the latest aid to stimulate creative thinking. See it at booth 64, the Advertising Essentials Show . . . November 19, 20, 21, or write for free descriptive folder to

mask-o-neg

157 Spring Street • New York 12, New York • CAnal 6-8440

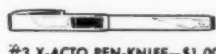
JOSEPH MAYER CO, Inc.
 artist's materials . . . sign painter and
 displaymen supplies . . . silk screen
 materials. Agents for **The International
 Cutawl - Balopticon.**
 5-9 UNION SQ. • N. Y. 3 • AL 5-7644

ektachrome retouching
 DUPLICATES, ASSEMBLIES
mildred medina ←
 8 EAST 48 STREET • MURRAY HILL 8-0270

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.



#1 X-ACTO KNIFE—60¢



#3 X-ACTO PEN-KNIFE—\$1.00



#5 X-ACTO KNIFE—\$1.20



#2 X-ACTO KNIFE—75¢



You can draw with a knife. X-acto knives are important drawing tools used in many media—silk screen, montage, friskets, scratchboard, linoleum blocks, etc. And the X-acto knife is also constantly at work for you in cutting, trimming and mat making.

The variety of blade shapes makes X-acto the "knife of many uses"... by changing blades in 2 seconds, you have a keen, factory-sharp knife.



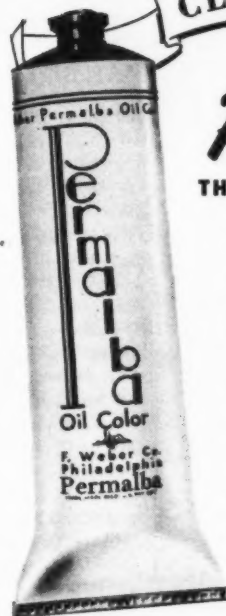
Write for FREE Art Folder

48-97 Van Dam St., Long Island City 1, New York

CLASS TELLS!

Use WEBER

Permalba®
THE FINEST OF WHITES!



Once you try Weber Permalba, you'll never be without it. Every "must" is met by this truly permanent artists' white. Offers brilliancy... purity... stability... workability beyond compare. Economical, too, because Permalba covers more surface with less quantity.

For a white that stays bright-white, insist on Permalba. At artist material stores everywhere.

Made Exclusively by
F. WEBER CO.

MANUFACTURING ARTISTS' COLORETTES SINCE 1853
PHILADELPHIA 23, PA.
St. Louis 1, Mo.

a TIP from a
TOP expert



about cutting illustration board

When cutting smaller sizes from larger sizes always make certain that the grain runs long. This in turn makes certain that the board is more rigid and stays flat longer. For this reason, never cut a 30" x 40" into two 20" x 30"'.s.

This tip to help you get the best results comes from the makers of the best boards...

BAINBRIDGE

Famous for
high quality
since 1868

The line most in demand by professionals and amateurs alike...

ILLUSTRATION BOARDS • DRAWING BRISTOLS • MOUNTING BOARDS
SHOW CARD BOARDS • MAT BOARDS

At all art suppliers in most popular sizes

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5, N. Y.

TUFFFILM

spray
artist's quality

a
protective
shield
over
your
drawing or
painting



large 12-oz. can

1.65

at all art stores

M. GRUMBACHER INC.

482 W. 34th Street, New York 1, N. Y.

So Easy to Use!

SAVE TIME... MONEY
with the NEW

CELLO-TAK®

Hand Lettering
and
TYPE alphabets

Printed clear, sharp, black on clear acetate with adhesive back. For FREE sample and brochure: Ask your art supply dealer or write . . .

CELLO-TAK LETTERING
131 West 45th St., Dept. B—New York 36, N.Y.

Quality

FOR YOUR EXACTING JOBS . . .

STATS

WATTE
GLOSSY
STIPPLE for T-X
WATERCOLOR

4 PLANTS
IN
830 90TH AVE.
299 MADISON AVE.
331 EAST 46th ST.
7 EAST 47th ST.

AMERICAN BLUEPRINT CO. INC.
7 EAST 47TH STREET • PLAZA I-2240 • NEW YORK

trade talk

ART DIRECTORS BOSTON: New AD at Holland & McKenzie—**James B. Atkins** . . . CHICAGO: **David Wylie** to Young & Rubicam, from Kenyon and Eckhardt . . . Now AD at Robert Christopher Agency is **Robert L. Stump**, from mgr. art-production at same place . . . DETROIT: **Ben Yomen Miller** now at 15481 James Couzens Highway, UN 4-0441. Was AD at Wrigley's . . . FORT WAYNE: New vps at Bonsib Advertising—**Gawayne Kinsey**, AD, and **Joe S. Watkins**, creative director . . . DAYTON: **Marian Gable** now AD and account exec at Bridges-Sharp & Associates. Was president, Ad Associates . . . LOS ANGELES: New addition to Hixson & Jorgensen is **Locke C. Miller**, AD . . . Cleo Hovel, AD for Campbell-Mithun, ordered Adtype Work Books for both LA and Minneapolis offices of agency—this for continuity and control of typography . . . MIAMI: **William Hays** left his own ad art company to be AD at Stern and Mandell Advertising . . . MILWAUKEE: National AD of Milprint, local lithographer and printer, is now **Glenn Sontag**. He will direct the design staff of over 100 artists, said to be the largest aggregation of package designers in the country. He started with the company eight years ago. Sontag succeeds **Bradford Haywood**, who is now a package consultant . . . NEW

ORLEANS: New AD at Fitzgerald Advertising is **Edward W. Curtis**, who was AD for McCann-Erickson, in Dallas . . . NEW YORK: **Chuck Gruen**, **Gene Loyd** and **Walter Hazeltine** will be ADing and illustrating the new fashion publication, *Fashion:Fast*. FF is a monthly, bowed in October, a Kiplinger style fast reading fact-packed weekly report of fashion news. Has color on the cover, some line illustrations inside, but is essentially a newsletter. Published by *Fashion:Fast*, 23 E. 39 St. Editor is **Sara Pennoyer** . . . **Irving Kramer**, art editor at Motion Picture, a Fawcett publication was AD at MacLadden Publications. Also was AD at Pocket magazine and one time layout man and artist for *Look* . . . At Donahue & Coe, reorganization of executive staff put **William Schneider**, vice president in charge of creative activities, also plans board chairman . . . **Thomas W. Immel** is director of advertising art at George Cooper Rudolph, AIA, architect, designer and illustrator . . . New assistant AD at Graber-Mann Associates is **William De Vore**. They're at 1336 Broadway, New York 19, CI 7-1124 . . . **Leon Auerbach** now AD at Ben Sackheim, from RCA Victor . . . At Norman, Craig & Kummel: **Ben Colorassi**, AD . . . New group AD at same agency is **Constance Valey**, who was executive AD of Kenyon & Eckhardt . . . **Herman Davis** is now vp in charge of art at Dowd, Redfield & Johnstone, was exec. AD . . . Former AD **Alan Slatter** of Mather &

shown on these 4 pages are 16 creative talents who are re



bernard symancyk
illustration



ed saurman
color retouching



rudy garcia
illustration



jack weaver
decorative illustration

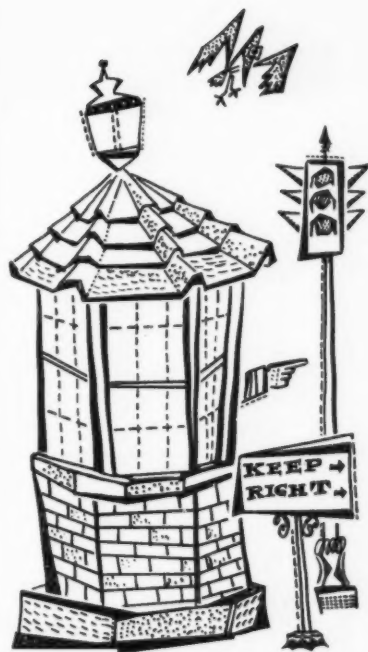


jack lier
color retouching

Crowther, London, is now creative director at Gaynor, Colman, Prentiss & Varley . . . New AD at Gore Serwer is **William B. Steward**, who was with Sterling Advertising . . . **Sol Hyman** is now AD at Pharmaceuticals, Inc. Was administrative and head AD at Biow . . . **Michael De Vivo** left J. Walter Thompson for AD post with Dancer-Fitzgerald-Sample . . . **William Finkle** is now AD at Ritter, Sanford and Price . . . **Stanley Wilde** from Grey to Hicks & Greist . . . New vice presidents at Young & Rubicam are **Walter P. Glenn**, mgr. of the art dept., and **Jack M. Anthony**, exec. art supervisor . . . AD and supervising the department at Harry W. Graff is **Anthony W. Grande** . . . **Leonard Levy** asst. AD at Dunay Co. . . NEWARK: **Robert Sherbert** is assistant AD at Lasky Co., one of New Jersey's largest designers and producers of letterpress and offset printing . . . PHILADELPHIA: **Carlos-Sierra Franco**, designer and AD, and member of the Philadelphia club, signed with Container Corporation to act as AD of their design department in Cali, Colombia . . . **Bruce F. Green**, who was AD in Art Bureau, N. W. Ayer, now in that company's Philadelphia Service . . . ROCHESTER, N. Y.: **John V. Tarleton** left Cunningham & Walsh, New York, where he was AD, for post with Eastman Kodak here. He is director of advertising art . . . SAN FRANCISCO: **Jack Allen** and **Gig Gonell** teaching courses in ad layout at San Francisco Academy of Art. **Allen** is AD at Holst

& Cummings & Myers. **Gonell** is AD at Guild, Bascom & Bonfigli . . . ST. LOUIS: New at Lynch, Hart & Stockton is **Stewart McCormack**, who came from D'Arcy . . . SEATTLE: **Niles Kelley** ADing Cole & Weber's campaign for Washington State Apple Commission . . . **Bob Lindborg** left town for Des Moines, Iowa where he has joined the advertising and promotion art department at Merideth Publishing. Was AD at Artcraft Engraving here . . . **Mits Katayama** now free-lancing from 1810 Seventh Ave., MA 1211. Was with Studio Art . . . **Clarence Miller** free-lancing from 517 Peoples Building, MU 2073. Resigned as AD from the Seattle office of West-Marquis . . . **Bob Todd**, now AD at Miller Mackay, Hoeck & Hartung. Formerly same job with Metropolitan Press . . . New AD at Metropolitan is **John Lee**, formerly art staff at Frederick & Nelson . . . **Fred Walsh** and **Deane Stewart** joined **Robert T. Mathiesen** in design studio at 2122 Fourth Ave. . . SYRACUSE, N. Y.: **James M. Kenyon**, who was with Globe Photo Engraving in Wilmington, Delaware, and most recently had his own art studio there, is now with Coolican, Coe and Coolican Advertising and PR agency . . . **Harry D. Rippin, Jr.**, at art dept., Barlow Advertising Agency . .

ART & DESIGN Donald L. Craddock has joined Smith, Scherr & McDermott as assistant package



muneef alwan

decorative illustration
n.y.c./oxford 7-5895

are representative of the

MEL RICHMAN STUDIOS portfolio of 80



al fic entino
line i lustration



sam ciccone
decorative illustration



NEW YORK
270 Park Ave. • plaza 5-0945
PHILADELPHIA
2009 chestnut st • locust 7-7600



tom vroman
graphic illustration

A.D.s & ARTISTS

now with

B. B. D. & O.

C. B. S.

J. WALTER THOMPSON

N. W. AYER

CURTIS PUBLISHING

SUDLER & HENNESSEY

BENTON & BOWLES

OGILVY, BENSON & MATHER

DOYLE DANE BERNBACH

LENNEN & NEWELL

C. J. LA ROCHE

CROWELL-COLLIER

were introduced through

JOBS UNLIMITED

ADVERTISING PERSONNEL

16 E. 50 St., Jerry Fields, dir., PL 3-4123

Kurt H. Volk, Inc.

TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.



design director. Was with Reynolds Alumin- num, and design director for Specialty Papers of Dayton . . . CHICAGO: **Collins, Miller & Hutchings, Inc.**, the photoengraving plant, publishing Illustration, promotional magazine, in full color, using lots of art, and spotlighting **Franklin McMahon's** work in a late issue. **Richard Pulliam** photographed the painter, his studio and home for the book . . . **William M. Goldsmith**, secretary treasurer of Design Research and vice president-elect of the American Society of Industrial Designers, moderated seminar at recent ASID 12th Annual Meeting and Industrial Design Conference. Seminar was on findings of five major industrial design firms who were granted contracts by the International Co- operation Administration to provide technical assistance to crafts and small industries of under-developed areas of the world . . . DARIEN, CONN.: Did you see **Jon Whitcomb** and his beautiful home on **Ed Murrow's** Person to Person recently? . . . LOS AN- GELES: New **Estelle Mandel** office opened here under the direction of **Elaine Mittelman**. The office will represent all regular roster plus resident west coast artists like **David Stone Martin** . . . **Frank L. Hubbard** free lancing at 15507 Tupper St., Sepulveda, Empire 2-1495 . . . New office: **J. Chris Smith, Design Associates**, at 8285 Sunset Blvd., Hollywood 4-8195 . . . **Walton Titus**, back from the east, now doing free lance illustrations at 1335 N. Fairfax . . . **Archie J.**

Vasquez recuperating at 651 30th St., Her- mosa Beach. He resigned from Western Litho . . . **John Waltz** now at Superior Engraving, Hollywood, from Publishers Engraving . . . MARYKNOLL, N. Y.: Said to be the first one of its kind (using contemporary design, etc.) the book, *A Visit to Maryknoll*, published by the Maryknoll Fathers, was done by **Frank A. Vitale**, formerly AD at Chrysler magazine. He did typography, art and layout. Type was phototype done by Warwick Typog- raphers of St. Louis, printing by General Reproductions, offset firm in New York. Bind- ing by H. Wolf. Art, photography, color plates are used in profusion. Sells for \$3.50 . . . MINNEAPOLIS: Southdale Center opened recently. This, said to be the first regional shopping center in the country to be com- pletely "climate controlled," was designed by **Victor Gruen & Associates**, architects and city planners. Art for the center has been commissioned for **Harry Bertola**, **Louise Kruger** and **Joseph Young**. Local artists will also be represented . . . NEW YORK: **Ken- neth D. Olsen** has affiliated his art studio with **deGarmo, Inc.** agency, 111 E. 38 St. . . **Steven Vegh, Jr.** new associate member of Air Force Association, illustrated the RCA Defense Electronics Products engineer recruit- ment ads. A painting of his was used on poster by Air Force Recruiting Publicity Center . . . Swiss artist **Herbert Leupin** repped in this country by **Stephan Lion** . . . **Dorothy King** has joined the art dept. at the

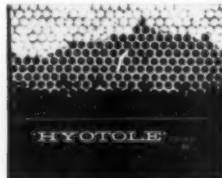
get to know

MEL RICHMAN STUDIOS

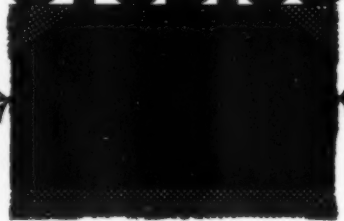
an organization medical



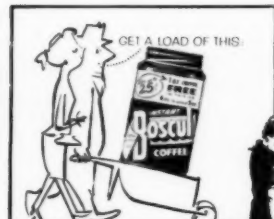
bob hadden
illustration



ed cullen
design



NEW YORK
270 Park Ave. • plaza 5-0945
PHILADELPHIA
2009 chestnut st • locust 7-7600



bob seidman
decorative illustration



Rockmore Co. . . . Now at Ungar & Fruhling's art dept.—**Shelton D. Kopel** . . . **John Grabowski** of **Preston Studio**, 152 W. 42, LO 4-4261, has a hobby, the following of which makes him available for club programs, etc. He is an amateur mentalist and magician. Has performed for veterans hospitals, organizations, parties and has presented programs for his American Legion post, 209, the Admen's one. He will perform up to an hour's show. . . . Two prints on the Pennsylvania Railroad's new tubular train, the Keystone, are Color Corporation of America processed 30" x 40" natural color Kodak dye transfer prints. **Al Strasser**, **Pennsy's AD**, has the prints placed on raised bulkhead at each end of the train. Strasser's contributions to the railroad include designing the interiors of stations, executive offices and reconditioned coaches . . . **Advertising Trades Institute** to 135 E. 31 St . . . **Bud Norton Associates** at new and larger quarters, 16 W. 45 St., New York 36, MU 7-0781. Enlarged facilities now include photography, retouching, illustration for fashion, shoes, accessories, and a complete art studio service . . . **Sylvia Bernstein** has had her first one-man show. Watercolor and sculpture at Ruth White gallery . . . **John Schaedler** of **The Headliners** (and wife **Betty** of course) announced the birth of **Carol Marie** . . . Artist **Merle James** using clever cats (shown on brown tissue) for promotion. Says he does dragons, werewolves, too. CHelsea 3-6152 . . . At **Pratt**: direct metal

sculpture, taught by **Sidney Gordin**: figure notation for layout, **Ambrose Kennedy**: display techniques, **David Maxwell**: package design, **Wilfred Jackson**: fashion illustration, **Dora Mathieu**. All evening school . . . **Joe Morena** is new layout man at **Glanzman-Parker** . . . Free lance photo retoucher **Mariano Polito** now at 56 W. 45 St., MU 2-7794 . . . **Harry Watts Associates**, advertising and commercial art studio, now at 18 E. 48 St., on the fifth and sixth floors . . . **René d'Harnoncourt**, director of the Museum of Modern Art, announced the appointment of **Sam Hunter** as associate curator of the department of painting and sculpture. Hunter will assist **Andrew Caraduff Ritchie**, director of the department. New associate was assistant professor in fine arts department at the University of California at Los Angeles past summer. At the Modern, he succeeds **Margaret Miller** . . . **Emily Genauer**, art critic of the New York Herald Tribune, recently toured Israel, took note of art movement there . . . Industrial design firm **Lippincott and Margulies** adds **Jack McDevitt** as assistant to the president. He was formerly with International Telephone and Telegraph, and Westinghouse . . . **Herbert Ahrend** of **Ahrend Associates**, 601 Madison, addressed the Mail Advertising Club of Washington. His speech: How to Plan for More Successful Direct Mailings. . . . **Stanton Studios**, 56 W. 45 St., has been formed by **Stan Bloom** and **Tony Tallarico** . . . **KGA**

COLOR REPROS

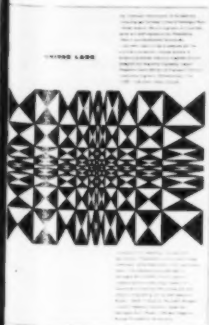
... Our colorView proof method enables you to see your type in inks which match your run on the final stock of the job or ad delivered with your repro proofs.

Production technique makes this service inexpensive enough to use on every color job. Don't guess at color—see it!

Order your colorView proofs by specifying your layout for type faces, sizes and colors.

SUPREME AD SERVICE, INC.
228 E 45 St, N.Y. • MU 7-0650-1-2-3

dedicated to filling today's creative advertising art needs



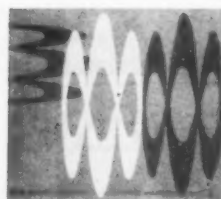
jim cooke
still life illustration



bill shoyer
illustration



charles peitz
illustration



sid borish
design

sto z
graphic design

Quality
FLEXICHROME
Printers

**SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE**

**SAVE TIME WITH
THE RIGHT PRINT**

TECH PHOTO LABS.
14 EAST 39th ST., N. Y. C. • MU 3-5052

Paste Paper
always with
Best-Test

BEST-TEST
never wrinkles
— cuts — shrinks. Excess
rubs off clean.
FOR THE GRAPHIC ARTS A MUST.
A size for every purpose. Sold
by Stationery, Artist Supply and
Photographic Dealers every-
where.

**UNION RUBBER
& ASBESTOS CO.
TRENTON, N. J.**

BEST-TEST
MAKES PASTING A PLEASURE

ILLUSTRATIONS

**WALLACE
SAATY**

Circle 7-3900

WELLINGTON HOTEL
7th AVE. and 53th St. N.Y.C.

now at 10 E. 49, EL 5-1530 . . . Agency Delehanty & Frankel now called **Delehanty, Kurnit & Geller**. At 10 E. 49, too . . . Washington rep of New York **Monogram Art Studio** is **M. Philip Brossman**, formerly on the sales staff of the Washington Post . . . **Jackson Wolfgang Beck** in Life magazine again. In a recent issue, he and daughter **Rainey** turn balloons into imaginative toy figures. Made from toy kit by Pioneer Rubber . . . **Raymond R. Lane of Lane-Bender**, design packaging consultants, addressed the Popcorn and Concessions Association Convention held at the Statler recently. He listed and developed new ideas in package design for the conferees . . . **David B. Hills**, who has been senior AD at Fred Wittner Advertising for the past 12 years and a top New York designer and industrial artist, has retired to the Lake Chapala district near Guadalajara in central Mexico. The staff of Fred Wittner tendered him a testimonial dinner at the Advertising Club recently and he was presented with a gold wrist chronometer . . . His retirement comes after nearly 50 years in the advertising world. He was one of the original 17 charter members of the New York AD club . . . Last month Bonwit Teller's windows held the first New York showing of **Sam Kaner's** illuminated Venetian mosaics. A Brooklynite, Kaner did the mosaics this year while a fellow at the Huntington Hartford Foundation in California. Represented in many collections at home and abroad, including, in New York, the Modern Museum and the New York Public Library, Kaner studied with **Philip Guston** and **Harry Sternberg** at the Art Students League and with **Legèr** and **Roger Lacourtière** at Paris . . . **Lynn-Hess, Inc.** has been formed at 214 W. 42 St., by **Joseph Hess** and **Martin Lynn**. Studio will do art, production and design . . . **Jack Ferrara Studios** has named **Art Monaco** art rep . . . Former bullpen manager at Alexander Chait, **Gene Siegel** leaves to organize his own complete mechanical service, 120 W. 50 St., CI 5-7568 . . . **Siegel** was with Chait for eight years . . . **Hollis Holland Studio** has new address and phone: 175 Fifth Ave., room 207, New York 10. ALgonquin 4-1842 . . . New art buyer at J. M. Mathes, Inc. is **Elizabeth Axelsen**. Assistant buyer is **Mary Lee Hammesfahr** . . . At Garden City, Long Island—**Direct Mail Associates**, a copy and art organization, to serve the island. Address: 61 Hilton Ave. . . At Charles E. Cooper: **Ruth Watkins**, wife of **Bob Watkins**, doing a series of cartoons for the Ladies' Home Journal, called "Be Sure to Bring the Children." There are four little girls at the Watkins' household to draw on for inspiration, models. . . **Estelle Mandel** adds **Doris Lee**, **Arnold Blanch**, **Oscar De Majo**, **Richard M. Powers** . . . **Arthur Shilstone**, also a Mandel-ite, covered the hearings of the Stockholm-Andrea Doria for Life magazine . . . **PHILADELPHIA: Charles E. Cooper** traveling annual art exhibit will be at the Benjamin Franklin here Nov. 20 . . .

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Berman Steinhardt has added **Debbie Poulton**, rep, and **Bunny Harron**, mechanical artist . . . **John T. Dixon** left Al Paul Lefton for Mel Richman. Besides being a fine designer, Dixon is said to be the best pitcher in the Advertising Softball League . . . **PITTSBURGH: Len Steckler** addressed the Advertising Artists of Pittsburgh Club recently. He and **Nino Giarratano** were invited by the AAPC program chairman, **Stanley Walczak** . . . **SAN FRANCISCO:** To introduce the Old Fitzgerald Twin Candlelight Decanter, designed by **Walter Lador & Associates**, client Stitzel-Weller Distillery of Louisville is using color page ads prominently mentioning the name of the west coast industrial designer . . . **TRENTON, N. J.:** **Mrs. Roberta Mintler Nadwodny** has joined the art staff at **Kennedy-Coglia Advertising**. A resident of New Hope, Pa., Mrs. Nadwodny was formerly a commercial artist in Los Angeles and New York . . . **WHITE PLAINS, N. Y.:** **R. C. Sutter** of 49 Ethelridge Road, (WH 8-1857, and in New York, LO 4-3000, ext. 697) mailing self-promotion for graphic design in the form of a file card, aqua and black on tan, and lettered note, enclosed in little paper bag reading Fresh Ideas Inside. . . . **Charles E. Cooper** sketch class here is under the charge of **Bob Watkins**, Wednesdays, 7-9:30 p.m. . . . Working in CEC's studio here is illustrator **Fred Mason**, originally from Utah. Joined the company after getting discharge as lieutenant j. g. from the Navy.

TV-FILMS **Pat Matthews**, formerly a director of animation with Dibujos Animados, S. A., Mexico City, has joined Playhouse Pictures, Hollywood, in same capacity . . . New scene planner at PP is **Irene Wyman**, from Southerland Studios for three years and at MGM for 15 . . . **Desilu Productions** filming new comedy series *The Brothers*, for agency Leo Burnett Co. and sponsors P&G's Joy, Shaeffer Pen. **Ed Feldman** is producer . . . **George Blake Enterprises** produced the new BBDO institutional for GE, *Teacher Goes to School* . . . And **Gommi-TV** did spots for agency Young & Rubicam's client General Foods' Swans Down Cake Mixes . . . Former UPAer **Barbara Baldwin** of New York is now in Hollywood as scene planner and animation checker for Animation, Inc. . . . **Transfilm** did *The Story of Oil Marketing*, a 27-minute sound and color film for Shell, fifth in the company's motion picture portrait of the entire oil industry. Theme: how distribution and sale of goods serve needs of modern society. One animated sequence was produced in Hollywood, a later part of the film was done live on location in New York and New Jersey. Prints available free from Shell libraries, for showings by organizations . . . New TV AD at Kenyon & Eckhardt is **Vernon Baim**, who was AD at Grant Advertising . . . Two spot series, *Old Pro* for Falstaff beer, and J. J. Bibberly, for DeSoto, animated by

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Playhouse Pictures. The beer spot is for pro football games, the DeSoto is for the **Groucho Marx** show. **Eddie Mayehoff** doing the voice of Old Pro, **Stan Freberg** in DeSoto . . . **Academy Pictures, Inc.** to 49 W. 45, New York 36, PL 7-0744 . . . Company's new logo, by the way, was designed by **Paul Kim**. All lower case, firm title fits into white space of ellipse of huge black letter "a." Orange-red arrowpoint holds first "a" in firm name. "Inc." is reversed into the joining of ellipse to rest of the letter . . . **Earl Klein**, president of Animation, said his firm's full profit-sharing plan is first for industry. Bank of America will be trustee for employees' share. Profits to be distributed on basis of individual wage levels and length of employment . . . **Compton's** latest commercials for Pond's Angel Care were produced by **George Blake Enterprises** . . . **Michael J. Smollin**, who was AD at Carloni Studios, now tv AD with Young & Rubicam . . . **Shelley Platt** new radio-tv production manager at Norman, Craig & Kummel . . . **Donald Daigh** at William Esty as exec producer, tv commercial dept. Was tv film producer at Y&R.

PHOTOGRAPHY At Kurshan & Lang, Kenneth Lieberman

has been appointed sales promotion manager . . . Brothers **Stanley** and **Henry Silver** have moved their **Silver Studios** to new and larger quarters at 211 W. 54 St., keeping same phone, PL 7-7338 . . . Mr. and Mrs. **Bob Schneider** named their new baby girl **Diane**. Schneider is with **William Way Studios**, 420 Lexington . . . **Joe Clark** of **H.B.S.S.** in Detroit takes pride in **Junebug**, his seven-year-old son, with good reason. Junebug was covered in Life magazine once (in "Camera Master at Seven"), shot the Children's Art Exhibit at Campwell-Ewald—and was promoted to the second grade with excellent marks . . . **John L. Crabtree** of Kodak Research Laboratories was awarded the Progress Medal, highest award of the **Photographic Society of America**. His medal was inscribed "for outstanding contributions to photographic chemistry and methods of photographic processing" . . . **Torrey Jackson**, 19, won the 1956 **Graflex Press Fellowship** in photo journalism. A nature and wildlife photographer, Jackson lives in Marblehead, Mass. . . . **James Ricau**, director of Life Exhibition dept. at Time, Inc., and his department prepared 99 pictures on American sports, an exhibition of 30" Kodak dye transfer prints, now on tour under the sponsorship of the U. S. Information Agency. The entire exhibition was produced by Sports Illustrated. **Color Corporation of America** made 13 color prints. **Compo Photo Color Studios** mounted the prints for traveling—on aluminum, prints lacquered for protection, and crated . . . **Hy Peskin** left Sports Illustrated to freelance . . . To tour the world for a tv show on color film . . . **Kurt S.**

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Safanski, vp Black Star Publishing Co., lecturing on photo journalism at New School.

ADVERTISING PROMOTION

Pasche Airbrush in Chicago appointed **Evans H. Hanson** assistant sales mgr. He has been with them for 20 years and was formerly mgr. of the industrial div. Now to be in charge of national distribution of all products including art equipment, manual, automatic and portable air painting equipment, Jetcool process and No-ink-Offset equipment for printers . . .

Paul Arleo appointed advertising manager for **A. & M. Karagheusan**, carpet mfg. . . . **Mrs. June T. Bellin** advertising director of **Charles of the Ritz Salons**. **Miss Natalie Bruere** advertising director of the cosmetic division . . . **B. George Pomfret** now manager of industrial advertising at **Kaiser Aluminum & Chemical Corp.**, Chicago. Had been advertising and publications director for **U. S. Gypsum Co.** . . . **William H. Griffith** to supervisor of industrial advertising for Kaiser, from the ad and sales-promotion dept. . . . **Anasco**, photographic division of General Aniline and Film Corp., appointed **Con Donovan, Jr.** manager of advertising and promotion. **Winthrop Davenport** is mgr. of Anasco's ad dept. . . . **Louis T. Hagopian** named director of advertising and sales promotion of **Plymouth** division of Chrysler Corp. Was eastern new car sales manager of Dodge division . . . **Ray T. Lindros** succeeds **J. T. Carty** as advertising and sales promotion mgr. at **International Business Machines Corp.** . . . **William L. Pott**, who was ad mgr. for Nestle's Products Export Inc. in Central American and Caribbean markets, is now assistant international advertising mgr., advertising division, **Schering Corp.**

PRODUCTION

In Detroit, **Bob Harold** replaces **Jim Tank** as production manager at **LaDriere**. Tank now in sales . . . Veteran Detroit ad man **Howard T. Rowe** has been appointed production mgr. for **Maxon Inc.**, national agency headquarters in Detroit . . . **Morton Smiler**, who had been with Allen, Lane and Scott, printers, is now production mgr. at **Reed/Warren**, Philadelphia advertising and pr agency.

DEATHS

Dave Mink, 45, Evanston, Ill. Freelancer, he had been with Kling Studios in Chicago, and with old Stephens-Hall-Biondi. Nationally known commercial illustrator, had also done editorial art and covers for **Colliers**, **Coronet** . . . **Arthur Silz**, New York artist, in Mexico while exploring ancient Mayan ruins. Reported murdered by Indians. Fifty-five, the artist was an instructor at City College extension division and at Art Workshop. He had exhibited at Metropolitan Museum of Art, the Brooklyn Museum, Virginia Museum of Fine Arts in Richmond, and the Dallas (Texas) Museum of Fine Arts . . . Cartoonist

(continued on page 103)

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NEW BOOKS

139. **Graphic Annual '56/'57.** Walter Herdeg (Zurich) and Charles Rosner (London), editors. This fifth in the series of annuals of international advertising art has a wealth of material in color and b/w of the world's best commercial art used in print, posters, television, also trademarks and letterheads. In a report to the reader, Charles Rosner sums up the world situation seen from the commercial artist's point of view. Indexes of artists, agencies, firms and printers. Printed in English, French, German. Jacket design by Hans Erni. Printed and bound in cloth in Switzerland. Over 200 pages, 9 1/2 x 12", 790 illustrations, 89 of them in full color. \$12.50.
137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of *Lettering Art in Modern use*, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$12.50.
138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

ANNUALS

122. **34th Annual of Advertising and Editorial Art and Design.** All winners in the national exhibition held in 1955 by the New York Art Directors Club. Best work from coast to coast appearing in all media. Source of inspiration and ideas for the AD. More than 400 pieces. \$12.50.
132. **Writers & Artists Year Book.** The 49th edition of a directory for artists, photographers, designers, others. List of buyers in all English-speaking countries. \$2.25.

ART

131. **Catalogue of Colour Reproductions of Paintings Prior to 1860.** 3rd edition. Lists and illustrates 641 reproductions, plus notes on where available. Lists of publishers, printers and artists. \$3.50.
135. **An Atlas of Animal Anatomy for Artists.** W. Ellenberger, H. Baum, H. Dittlich. Enlarged revised edition edited by Lewis S. Brown. \$6 clothbound. Twenty-five new plates from George Stubbs' *Anatomy of the Horse*, and plates of cats from Straus-Durchheim's *French work*, plus plates of other animals from *Anatomie Composee* by Cuvier and Laurillard.

DISPLAYS

100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

LAYOUT

87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.
102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from *American Printer*. \$1.
107. **101 Usable Publication Layouts by Butler, Likeness & Kordek.** Practical handbook on publication layout with 101 illustrations of single page layout situations and problems, with and without illustrations. Each is evaluated briefly. \$3.75.
126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

LETTERING, CALLIGRAPHY

124. **The Letterhead, History and Progress.** Ernst Lehner. Collection of actual letterhead samples in hardcover, spiralbound book. Plus history of the art and 128 historical illustrations. \$9.50.
136. **Lettering and Alphabets.** J. Albert Cavanaugh. \$3 clothbound. One of America's

greatest letterers and teachers of the art designed and rendered 85 complete alphabets. Fundamentals of lettering are given. All hand lettered alphabets may be reproduced without cost or permission.

PRODUCTION

101. **The Technique of Advertising Production.** Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$8.

TELEVISION

31. **Designing for TV.** Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
125. **The Human Figure in Motion.** by Eadweard Muybridge. Thesaurus of human action. 5000 action photographs showing 163 different types of human action. Most are from 3 angles, with as many as 48 timed-interval shots per action, some taken at speeds of 1/6,000th second. \$10.
129. **Package Design.** Milner Gray, R.D.I., F.S.I.A. Covers design from principles to techniques, including articles on materials by specialists. Bibliography and indices to text, manufacturers and designers. \$6.95.
133. **Pictorial History of Medicine.** Dr. Otto L. Bettman, prominent in the field of picture research, compiled and authored this illustrated work on the growth of medicine, from Hippocrates down to the present day. Over 900 illustrations, some published for the first time. \$9.50.

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booknotes

PENROSE ANNUAL 1956. A Review of the Graphic Arts. Volume 50. R. B. Fishenden, Editor. Lund Humphries, Publisher. Hastings House. \$8.50.

Forty-four contributors in both the general and technical graphic arts field have written articles for this Golden Anniversary edition of the classic international graphic arts review. Latest example of design and reproduction in all branches, and explanations of technical developments, are given. Nearly half of the articles are on trends in typography, including a plea for humanism in type design by G. W. Ovink of Typefoundry, Amsterdam. American graphic design is covered by Dr. Peter Selz, chairman of the art department at Pomona College, California, and Robert Kostka, art supervisor at The Educational Television Studio, Chicago.

All credits are listed—from design of the book down through paper upon which the great number of reproductions are printed. The editorial commentary by Fishenden, who has won many awards for his services to printing and who is also a print and color consultant, sums up the history of the Penrose Annual and the history and modern developments of graphic arts generally.

TEXTILES AND ORNAMENTS OF INDIA. Edited by Monroe Wheeler, text by Pupul Jayakar and John Irwin. Museum of Modern Art. Simon and Schuster. \$4.

Of the 94 plates, 16 are in color. This picture book is based on the exhibition held at the Museum in spring and summer 1955. Mrs. Jayakar's and Irwin's essays are interpretive. Photographs include the installation—an imaginary bazaar designed by architect Alexander Girard.

PRINCIPLES OF ART HISTORY. Heinrich Wölfflin. Dover Publications. \$1.95.

First appearance of classic in art criticism in paper binding. Discusses work of 64 major artists, employing 150 photographs.

trade talk

(starts on page 94)

Alie Raymond, 46, in auto accident. His home was in Stamford, Conn. Originator of strips Flash Gordon, Jungle Jim and Rip Kirby for King Features, he created Secret Agency X-9 with Dashiell Hammett. Past president of National Cartoonists Society, member of Society of Illustrators, Artists and Writers Club, Arts for Youth Council.

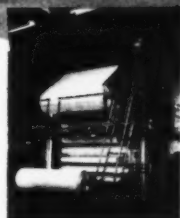
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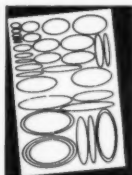
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